

MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

APRIL, 1943

34TH ANNUAL CONVENTION OF
~~THE AMERICAN FEDERATION OF ARTS~~
at the REQUEST of O.D.T.
MAY 1943



At the urgent request of the Office of the Director of Transportation, the Trustees of the Federation have voted to cancel the 34th Annual Members' Meeting and Convention scheduled to be held in May, 1943.

In accordance with Article VI, Paragraph 1, of the Constitution and By-Laws of the Federation, the Trustees of the Class of 1943 "shall hold office until their successors are elected."

The Trustees in directing the cancellation of its Annual Members' Meeting for the first time in the history of the Federation, are confident that the various Chapters and Members will concur in this patriotic decision to aid the Government in doing our part in the conservation of civilian travel needed for essential military use.

Thomas C. Parker, *Secretary*

THE AMERICAN FEDERATION OF ARTS
National Headquarters, Washington

CONTRIBUTORS

JOSEPH HUNNUT is Dean of the Graduate School of Design at Harvard. His article on the architecture of the National Gallery, "The Last of the Romans" (April, 1941) is regarded by many readers as a high point in the MAGAZINE's history. We think this article, condensed from a lecture given at the Worcester Art Museum, is another.

IRGIL BARKER is well known to readers of the MAGAZINE and to all students of art. He is now in Florida, at work on a book on Bruegel and another on American painting.

AL KELEMEN, Hungarian-born resident of Norfolk, Conn., is the author of "Battlefield of the Gods", Ixican essays, Allen & Unwin, London, 1937. His resent article is taken from a forthcoming work, Medieval American Art", to be published soon by Macmillan, and printed here in advance through the courtesy of the author and the publishers.

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ANGNA ENTERS defies classification as an artist, so we sked her to explain herself. She is the author of a umber of books and is at present writing another, "Silly Girl", to be published by Houghton, Mifflin.

ALTER ABELL, whose book, "Representation and Form" was called by the SCOTTISH EDUCATIONAL REVIEW "one of the year's notable contributions to esthetics" has written for us what we think is one of the year's most down-to-earth articles on art in a emocracy.

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Enlargement from a wood cut illustration for Boccaccio's *Die Cleribus Mulieribus*, published at Ulm, 1473. (For another illustration see page 138) From the Rosenwald Collection at the National Gallery, Washington.

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JOHN D. MORSE, Editor

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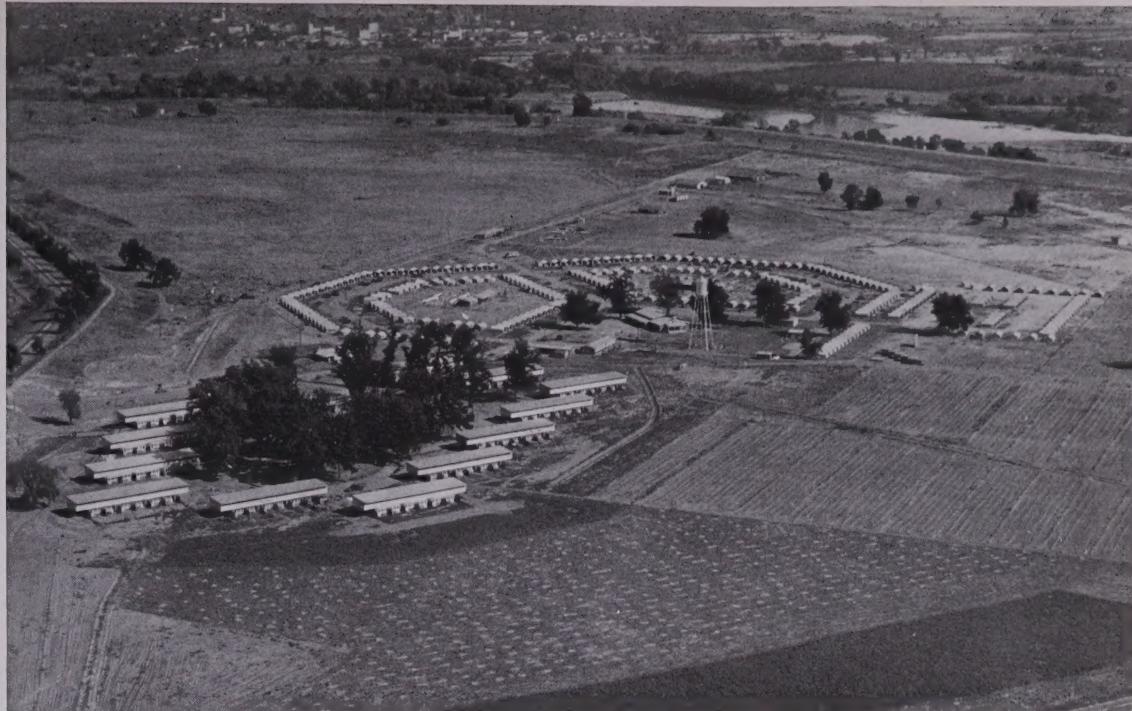
Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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Addition to Wheaton College, Norton, Massachusetts, 1942. Architects, Hornbostel and Bennett, Associates. Photo by EZRA STOLLER.
"It was not until the twentieth century that men in any appreciable numbers began to think of buildings as objects shaped, like automobiles and airplanes, by mechanical processes wholly utilitarian in nature."

Yuba City, California. A farm workers' community designed by Burton D. Cairns and Vernon De Mars, 1940. FSA Photo. "Now more than ever we feel a collective responsibility for collective betterment; now we are disciplined in a habit of collective action."



ARCHITECTURE AFTER THE PEACE

BY JOSEPH HUNDT

IF WE MAY DISCOVER the future of an art in its present trends, it is probable that the most striking change in architecture after the war will arise from the continued impact of modern industry upon building materials and processes. The vast expansion and power of industry in our day, its universal mechanizations, the dominance it has attained over social and political patterns, and especially that awareness and acceptance of an industrialized world which colors everywhere our thought and feeling: these are the influences which will become increasingly ascendant in the character and processes of building and construction and through that ascendancy determine more than ever before the nature and direction of architectural form.

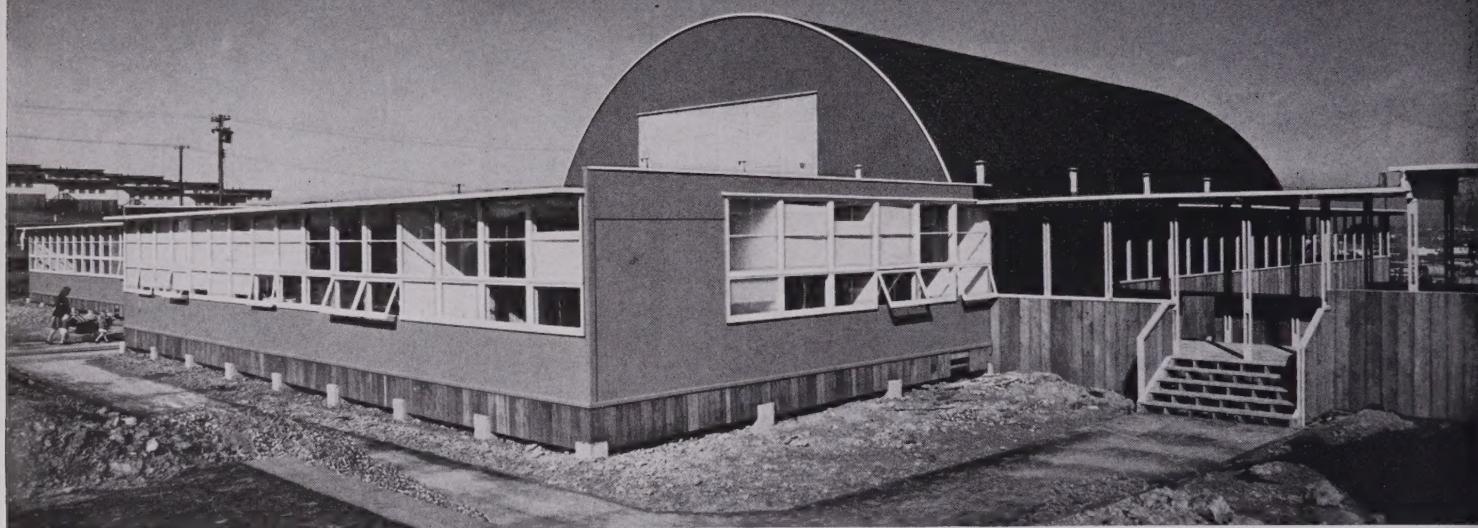
We know that the structures of buildings have always originated in the useful shapes devised by industry. Nevertheless, architecture has not until our day been considered an industrial product. Architecture, in spite of its basis in techniques and manufacture, took its place with painting, music and poetry among the arts of expression. It was not until the twentieth century that men in any appreciable numbers began to think of buildings as objects shaped, like automobiles and airplanes, by mechanical processes wholly utilitarian in nature. Buildings, except those addressed to the meanest uses, were among those agencies which sustained the human spirit in its warfare with material circumstance and which, to some degree at least, were shaped by the operation of that spirit. However cabined by the necessary and proper demands of use, buildings yet spoke at times a language that was inaccessible, except in rare instances, to machines and the pursuits of business.

That language appears now to be entirely outmoded, so rapidly have our buildings submitted to the numerous and complex mechanizations of industry. We have a new phrase, *the building industry*, which is eloquent of the nature and extent of the change which has occurred. Far more than was hitherto dreamed possible, buildings are made in factories from standardized and mass-produced elements and assembled wholesale

by machine processes. The crafts have almost disappeared and with them the intimate impression of mind upon materials; inherited formulae of pattern are no longer held in esteem; and today he is a bold architect who will venture any hint of romance or of fantasy in the stern forms of shelter.

Our most characteristic materials are steel, chromium, glass, plywood and plastics which, being made by machines, must conform to the laws of the machine. We know how these have enlarged and made flexible those patterns of enclosed space and surrounding structure which we call buildings; and they have also altered not only the processes of physical effort but the processes of thought and imagery by which these patterns are arrived at. These new materials are like the subconscious elements in the human mind which shape and direct our vision and our energies, even when we are not aware of them. One and all, these materials are products of industry; their forms and qualities are arrived at by the calculation and empirical analysis, not of artists, but of scientists and business men. If these new structural forms have widened the scope of the designer, making possible an undreamed-of range of spatial pattern, they have at the same time limited his control over the specific character of his patterns, since these must now acknowledge everywhere the invasion and dominance of mechanized industry.

This process of change and transformation, this universal assault upon the conventional and inherited role of architecture, will not be retarded by war. Today in chemical and physical laboratories there are being developed, under the urgencies of war, materials and methods which—applied to civilian use—will shape into unimagined altitudes the vast buildings of a world destined to be transformed by the absolute triumph of science. This mechanization of shelter, this expansion and complication of the builder's resources, which has overwhelmed the art of construction, has not been arrested by that sudden cessation of building operations which was among the first consequences of war; and, when at the end of the war we face

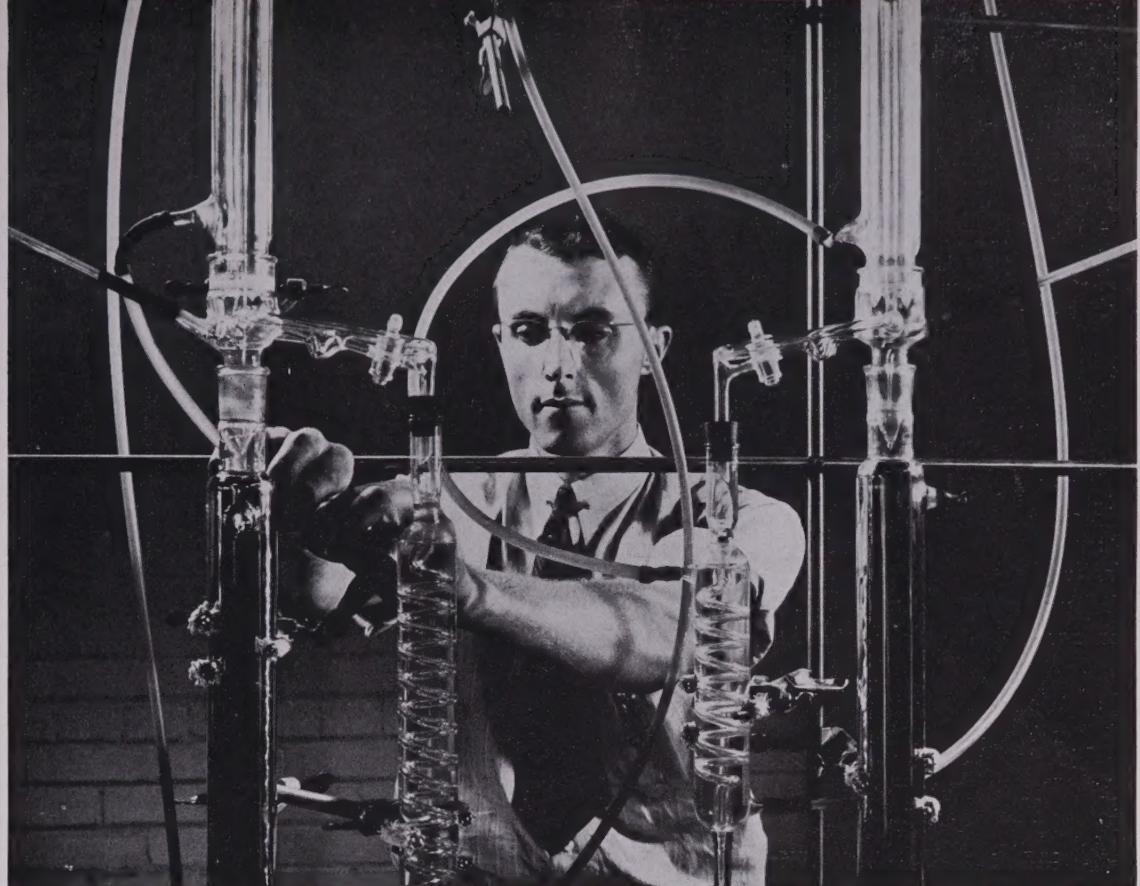


Prefabricated, demountable school for war workers at Vallejo, California, 1941. Architects, Franklin and Kump with W. W. Wurster consultant. Federal Works Agency. Photo from Museum of Modern Art's exhibition, "Modern Architecture for the Modern School."

Community center at Yuba, California, shown on preceding page. Architects, Cairns and De Mars. Photo from Museum of Modern Art



Saran, the new flexible tubing developed by the Dow Chemical Company of Midland, Michigan, can replace metal pipes for plumbing. "Today in chemical and physical laboratories there are being developed, under the urgencies of war, materials and methods which—applied to civilian use—will shape into unimagined altitudes the vast buildings of a world destined to be transformed by the absolute triumph of science."



the heavy tasks of reconstruction, we may find in our hands technologies of construction made conformable to the processes and attitudes of a new and unpredictable industry. It is certain that architectural invention must accommodate itself to such a change.

* * *

If architecture is a language, materials and techniques are the words and sentences out of which language is formed. A new vocabulary is in process of formation, a new syntax alive with perverse connotations. That language, to have any value, must be put to some use. It is not enough to have words and sentences; your language must be charged with some definite appreciable meanings. In buildings, as every architect knows, these meanings must be found in the purposes to be achieved, the peculiar usefulness to which the building is addressed, the ideas to be made visible. Therefore, if we could imagine every shape and process which a mechanized world will lay at the feet of architects, we could not envisage the architecture of the future. It is quite as necessary that we should know what kind of buildings will be built, what manner of men will occupy and use them, and in what pattern of society they will exist.

It is evident that social and economic changes such as determine the programs of building construction can be predicted with less confidence than changes in techniques, all of which are usually foreseen long before they are clearly evident. If, however, present tendencies are carried through to their obvious goal, if the economic consequences of war are those which now appear to be inevitable, and especially if the habits of thought and vision encouraged by the war shall be sustained to the end, then it is probable that there will take place a profound change not in the materials of architecture only but in its themes. These themes, I think, will become, as they were in the Middle Ages, collective in character; and we may hope that architecture, in spite of its far-reaching mechanizations, may reassume that genuine dignity which has its source in a service rendered, not to individuals merely, but to society.

By this I mean that architecture may be more immediately concerned with the life of communities and with the service of communities. We may see the end of private magnificence, the end also of sumptuous romance, and perhaps also the not-to-be-greatly-mourned end of the monument—at least of the monument as a façade for utilities. There will be no place in the developing scheme of things, except as refuges for superannuated policemen, for the vast pleasure houses—Italian, Tudor, or Colonial—that line the northern shore of Long Island; the plain living and high thinking of university professors will proceed in halls unshadowed by majestic towers; and the newer homes of the muses will be no longer masked by temples once consecrated to Aphrodite. This will be true, not merely because architects and the public also will find a deeper and more enduring delight in new techniques unconformable to these inherited forms of expression, but also because of the urgent demands of new programs and utilities, of new ideas to be translated into structure.

I do not assume either social revolution or political reorganization. What I have to say concerns a change in temper, in currents of thought and in the endeavor which is the consequence of these. Especially I am concerned with that awareness of an interdependence inescapable for all of us and of collective responsibility for whatever betterment may be possible. We have become, in the decades recently past, increasingly aware of an organic character in human society, of a participation in great tides of human behavior, and of a collective destiny. We see that our lives are to be lived, our happiness attained, as parts inseparable from a social whole, and these changes have been already reflected in architecture and in our judgments of architecture. We admire with lessening fervor individual splendor and expense; we are less apt to believe in architectural genius, in self-expression and inspiration; and the qualities in architecture that hold our attention are those occasioned by a concern for that good life which we are to live together.



Trailer houses for workmen at the Fontana Dam in the Tennessee Valley, built by Schnet Trailers, Inc., and moved to the site in two sections for assembly. Photo courtesy TVA and Architectural Forum.

These changes in the themes of architecture will be, like the changes in materials and techniques, accelerated, not retarded, by war. The programs of architecture change not with practice merely, but with the changes in that way of life of which they are integral parts. Architects do not, as a rule, determine the purpose of their buildings or the place which these may hold in the social pattern; nor are they expected, except in Utopia, to provide the driving force for social regeneration or to seek out the means by which a new society can be attained. These factors, function and social orientation—so basic to the practice of architecture—are created by the anonymous evolution of society. Since that evolution is not halted by war, we may be sure that architecture, indissoluble from society, will also continue in war an accordant though silent evolution.

Now more than ever we are conscious of a common destiny; now more than ever we feel a collective responsibility for collective betterment; now we are disciplined in a habit of

collective action. It is improbable, therefore, that we shall return after the war to that form of individualism which characterized the era of expansion and exploitation. Individual enterprise will, I trust, be encouraged, and individual merit rewarded; and yet both encouragement and reward will be more firmly controlled and tempered by the collective conscience. That temper and control will be reflected in the kind of work the architect is called upon to perform—that is to say, in the purpose and specific usefulness of building. That new usefulness and the new techniques at his disposal will form the twin bases of his art.

* * *

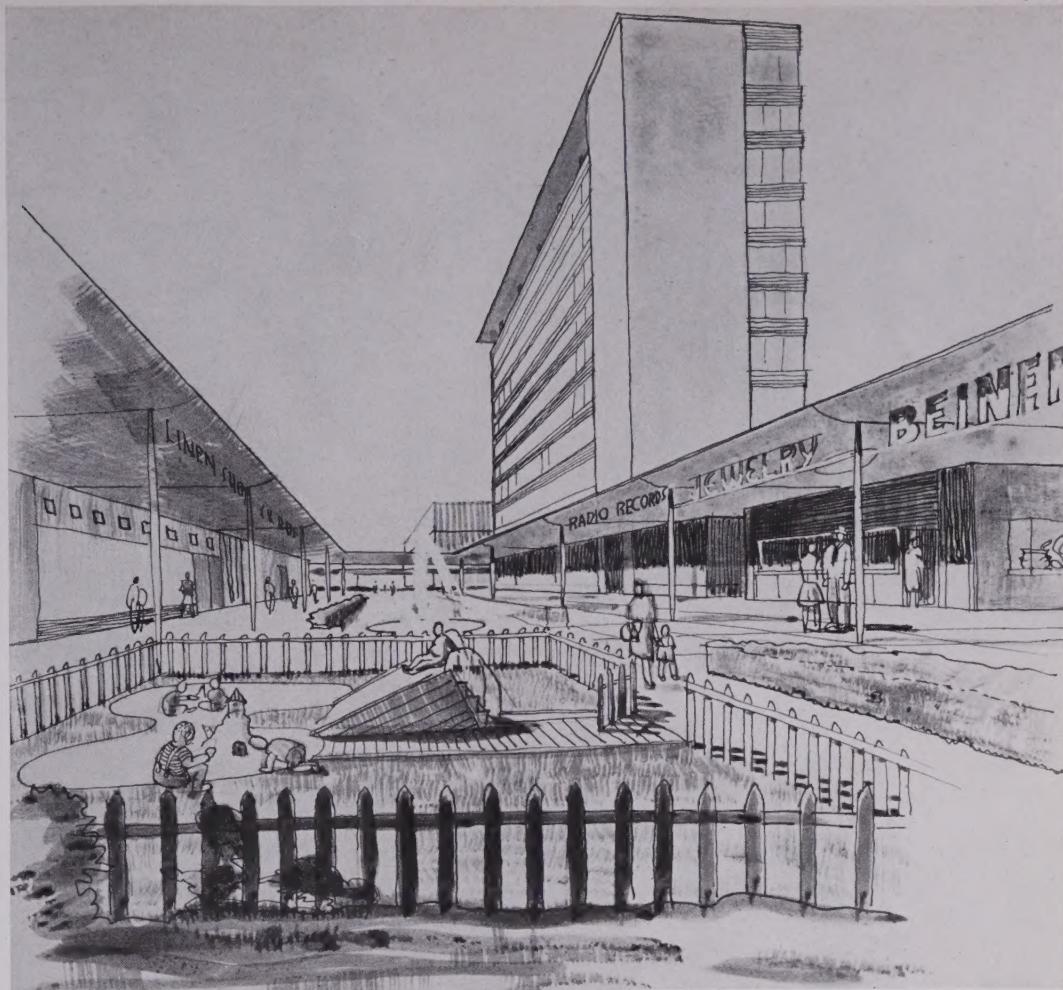
It may be surmised, from what I have said, that I do not expect the war to retard the development of architecture. I do not of course believe in anything so preposterous. Architecture, no less than chemistry, is a science; it develops, not by pure thought, but by experiment and test. These new substances and processes are not the materials of architecture until they have been used. Their specific qualities and adaptabilities cannot be known except by practice—and by the practice not of laboratory technicians but of builders. That is true also of the new programs. Exacting as these are, they will not create of themselves those crystallizations and sequences of space which are architecture, nor can these patterns be created through analysis or imagination unconfirmed by practical experience. I am too familiar, being a teacher, with phantom architectures such as those created by students undisciplined by contact with reality not to appreciate the catastrophe which has overtaken the science and art of architecture. Whatever may be the progress of other sciences, it is certain that the science of architecture will suffer during the war a grievous retrogression.

I am encouraged to believe that architecture will survive this retrogression and survive also that period of adjustment and uncertainty which will follow the war. The need of architecture—and of architects—will be made more urgent, not less, by a multiplicity of techniques and a variety of programs. The problems which these create do not admit of solution by any other processes than those established by our profession. If that profession should become extinguished by war it will have to be re-invented.

The apartment house of tomorrow, designed by Walter B. Sanders for Revere Copper and Brass, Incorporated, postwar housing project. View at the left shows living room in winter with exterior walls pushed outward to permit maximum direct sunlight. Right view shows same room in summertime with walls moved inward to form private outdoor terrace and to shade interior from direct rays of the sun.



Postwar Main Street will be planted with grass according to the plan made by George Nelson, co-managing editor of Architectural Forum, for Revere Copper and Brass. Cars approach the shopping center from the rear, where they are parked. Arcades encourage all-weather window shopping and protect merchandise from direct sunlight. The "street" has become the logical place for children to play. "Architecture . . . more immediately concerned with the life of communities and with the service of communities."



People who mistake automobiles for civilization will be ready to believe in an architecture created in laboratories and later developed in the field by an implacable application of science to structure; and those critics (a very vigorous race) who judge buildings by a biological standard will be enraptured by the social candor and the promise of functional adaptations inherent in new themes of construction. I understand these standards of judgment which are just, so far as they go; but I think that they place too great an emphasis upon current tendencies. The materials and processes of architecture have more than once suffered complete revolution; but not its central intention.

However important, therefore, are contemporary trends in the judgment of the future, they must not be accepted as the only bases of prediction. Architecture will be an industrial product, but not merely an industrial product. The art of architecture is a stream having a very ancient source which has flowed for so long a time and with such "pomp of waters" that it is not likely to be easily dammed by a net of technical difficulties or lose itself in the intricacies of new problems of organization. Into these waters many fantastic shapes are thrown; the stream, fed by secret springs, takes these to itself; and in the end only its moving power is remembered. Since from its beginning architecture has been compounded, not of technique only or of social utility only, but of idea and feeling, since from the beginning of recorded history—and no doubt long before history—men have striven to reshape the forms of shelter in accordance with a spiritual need, I see no reason

to suppose that they will not continue, once the end of the great war has made this possible, a habit of feeling and of doing so long sustained and so rewarding in its consequences. Buildings will remain, as they have always been, materials for an art of expression. The enormous resourcefulness of industrial production, the difficulties and complexities of new uses, will lay heavy burdens upon that art; and yet these conditions, once mastered, are likely to be themselves the bridges over which the newer spirit of the world may enter the arts of design. By this I do not mean that we shall return to the neoclassic vocabulary or to the "styles" or to anything added on in the name of taste; I mean that, as a part of those processes by which new building materials are shaped for use, we shall endow these, in a greater degree than now obtains, with meaning and life.

* * *

The war, which has limited building construction to a narrow field, has not limited research and invention or the formulation of new programs of social reconstruction; nor has it arrested those currents of thought and of feeling out of which architecture is born. Now, while construction is suspended, new tools are nevertheless forged, new fields of activity prepared, and architecture is carried forward on the invisible, unpredictable stream of idea and spiritual discovery. We must lend ourselves to that stream in order that, at the end of the war, we may be armed not merely by techniques but by understanding and insight for the resolution of those vast new problems which will then confront us.



Santo Retablo, oil and gesso on wood. Spanish-Colonial, made in the early nineteenth century in Santa Fe. "Few examples are more than a foot high, but most of them possess the visual amplitude of true primitive craft works; even in reproduction they exhale a largeness much beyond their physical dimensions. Their color range is limited to the juices of a few plants and nuts except that occasionally . . . the pigment is blood. In design they do not attempt the third dimension but remain flatly linear; their artistic character is more pictographic than fully pictorial. And this is appropriate to their function, for a complete experience of them requires that they be read as well as seen. . . . The art is one by which spiritual wormwood is distilled into a bitter drink of salvation for the believing soul." Collection Denver Art Museum. Copied by Maude Valle for the Index of American Design, now available to the public at the Metropolitan Museum of Art, New York.



Tavern sign, oil on wood, by William Rice of Hartford, Connecticut, 1844.

SANTOS AND SIGNS: LIKENESSES AND CONTRASTS

BY VIRGIL BARKER

THE FIRST PICTURES of European technique made anywhere within the present limits of the United States were executed by and for some of the earliest explorers, but the accidents of subject and geography are not sufficient for those pictures to constitute the transplantation of painting to this country. They were simply travelers' reports made by Europeans and addressed to Europeans. Making pictures here of local scenes and people for taking back to Europe did even less toward bringing over the craft than did importing foreign-painted family portraits later. Nor could these contribute more than some influence, sporadic and for the most part obscure, upon the painting actually executed here. A craft lives only in the mind and hand of the craftsman, and that becomes possible only when patrons want what he can make. The three constituents of artist, work, and audience must all be present to form the whole called art.

This threefold requirement for even a transplanted painting was fulfilled in Mexico before our own country received its first permanent settlements. It was automatically confined to the places where Spanish influence was strong and lasting; the precarious rule and changing personnel of distant frontiers were unfavorable to such manifestations. No evidence of local production is discoverable in Florida; in a militarized province a remarkable fortress could be erected, but the life of the other arts was meagre and uncertain. The Spanish interregnum in Louisiana left a massive architectural bequest yet hardly a trace of painting. In California too, although some religious pictures were made by natives under the tutelage of the friars, the artistic legacy of the Spaniards consisted mainly of missions and forts and ranch-houses. All the more striking, therefore, was the appearance and long life of a humble form of painting in New Mexico, where the provincial capital of Santa Fé was founded a few years before the English put ashore at Jamestown.

To this outpost of empire came the adherents of a flagellant sect which exists there today. These penitentes made their own sacred pictures, called santos, whereby they could maintain and communicate their particular religious experience. They may have at first adapted their compositions from the altar pieces in Mexico itself, but removal to New Mexico cut them off from that source material; the province was not important enough to receive the European pictures which needed all their flamboyance to hold their own among the baroque splendors of Mexican churches. The penitentes, moreover, never acquired that sort of technical skill; their emotional needs were more intimate. The santos were hung in adobe homes where the irregularities of handicraft building had the same livingness to the eye as the unconsciously bold drawing of the pictures. On walls otherwise bare the holy personages, almost hieroglyphically abstract in pattern but alive with the spiritual bond between maker and made, watched every deed of every day and waited to receive a half-hour's adoration or any moment's prayer.

It was this infusion of personal faith which preserved the image from being a mere degradation of technique, for thereby the imagination of the maker was quickened into a creativeness which triumphed over technical crudity. For him the making was itself an act of worship; and because it was the religious expression of something more important than himself the result remains fittingly anonymous. Few examples are more than a foot high, but most of them possess the visual amplitude of true primitive craft works; even in reproduction they exhale a largeness much beyond their physical dimensions. Their color range is limited to the juices of a few plants and nuts except that occasionally, so it is said, the pigment is blood. In design they do not attempt the third dimension but remain flatly linear; their artistic character is more pictographic than fully pictorial. And this is appropriate to their function, for



Santo: Flight into Egypt, painting on wood. Brooklyn Museum.
The border is red and green, the center robe blue, others yellow.

a complete experience of them requires that they be read as well as seen.

A merely intellectual understanding of their import necessitates knowing the things for which the symbols stand; to feel to the full their religious significance would seem to require a doctrinal acceptance re-enforced by devotion. A roughly outlined scourging of Jesus would bring up in the devotee's mind his own self-scourgings and be an incentive to more of them; a santo crucifixion would arouse his imagination to re-enact the gory reality of the torment by nails and thorns which for generations was endured even to death by those honored with being raised on the cross at the Good Friday services. For the penitentes such physical violence possessed redemptive power because they accepted literally the idea of the corruption of the flesh; from that, torture was a liberation. To the more meditative, Mary with a dagger at her heart would be an initiation into the obscurer delights of spiritual pain. Very notable is the subterranean quality of the emotions clustering around these images—as if in that high country the radiant immensity of space were driving the human mind ever deeper into a compensatory darkness.

Even to the non-believer the santos come with a tragic intensity absent from all the technical fluency of the official painting in Mexico itself. Their quality as art was not consciously singled out as a separate experience by those whose acceptance was religious, and it did not receive recognition from others until after the twentieth-century re-discovery of

primitive art in general. Indeed, to the layman looking for immediately appealing pictures rather than religious concepts the santos must still remain emotionally remote, even as their secret-minded makers do. It is nevertheless possible, through that relatively narrow sort of responsiveness called esthetic, to perceive how these primitive panels, with their content of grief and dread masking a hidden joy, visually parallel the bodily flagellations of their makers. The art in them is one by which spiritual wormwood is distilled into a bitter drink of salvation for the believing soul.

Assigning dates to these anonymous works is often difficult or even impossible, since through three centuries they repeat only a few themes. The better ones, however, seem to be also the older ones, made during the hundred and fifty years when the eastern seaboard was being populated by four generations who made other pictures which, in content and technique and function, present some striking similarities as well as revealing differences.

THE SIGNS

The settlers on the Atlantic coast, from protestant northern Europe, had long before excluded religious paintings not merely from their homes but from their churches. Very few of the houses they built here would contain any pictures at all, and in those few there would be only a print or two and a couple of ancestral effigies brought along in the chests with the clothes and tools. Before their owners got around to adding portraits of themselves the community in general had immediate need for pictures of a lowlier sort—signs for the shops and taverns. No sign survives from the first century of colonial life, but it is as certain as legitimate inference can make it that the first picture painted in an eastern settlement was a sign and that sign-making was the major activity among the many which fell to the lot of the craftsman-painter. Since the usefulness of a sign was mainly for those who could not read, the image would be more prominent than the lettering; thus it required a workman sufficiently trained in craft to attract attention with a pleasing design capable of enduring exposure to both winter cold and summer heat.

This sort of technical equipment was probably possessed by Thomas Child, working in Boston from 1688 to 1706, for he had been a full-time apprentice to a member of the London Company of Painter-Stainers and had himself been received into the guild. Child would have lived with his master continuously on call while being taught all phases of the craft's "mystery", as trade secrets were then termed. That instruction comprised refining the oil and grinding the colors, making the brushes and cleaning them at the end of each day's work, priming panels and canvases for the master's use. Later came learning how to paint houses and stain furniture, how to devise trade signs, how to draw decorative figures and landscapes. The latter two sorts of pictures would be conventionalized copies of shop products rather than direct renderings of the model and actual scenes in nature. There might be a certain amount of study from life in learning how to paint portraits, but in the future which lay ahead for any youth receiving this guild training portraiture would not be likely to afford a professional career in England; the other employments would be more dependable sources of income.

In the colonies, too, a man so trained would maintain himself by the anticipated miscellany of jobs; and when an occasional effigy was wanted, he had the advantage of being on the spot in advance of the portrait specialist. As the increased population and prosperity of the coastal towns began to attract some such specialists, even they found it necessary to

revert to type, so to speak, and perform painting chores or sell supplies to families doing their own painting even as they made their own candles and bullets and brooms. In later flowery advertisements painters venturesomely promised absolutely satisfactory likenesses or landscape views of country estates or even deceptive temples for groves and gardens; but with realistic recognition for the conditions confronting them they usually took care to mention, amid these elegancies, that they also made signs and did plain house-painting. If portrait specialists and temporarily fashionable refugees from Europe tended to monopolize patronage in the larger towns, the all-round craftsman could at least take to the road with his stock of brushes and colors and keep moving in the hope of more work further on. In time he became pretty nearly ubiquitous.

Thus he became the source of such technical knowledge as was spread among the native-born who wished to become painters. As late as the first quarter of the nineteenth century this relationship was often formalized by the legal bonds of apprenticeship on the Old World pattern, just as it was in silver-smithing and cabinet-making, in medicine and the law. Perhaps oftener, however, instruction in painting was a matter of brief and casual contacts, with the result that the average of work throughout the colonies was sensibly lowered. It is the portraits which establish the fact of this subsidence because only they survive in sufficient quantity; the surviving signs are no earlier in date than near the end of the eighteenth century, yet they also seem to derive from professionally better work. In themselves, moreover, they are about on the technical level of the santos.

Certainly the two sorts of pictures have common characteristics. Both are painted on wooden panels; the outlines are drawn boldly and are sometimes emphasized by incision. In general the signs display a neatness of effect which may come from the semi-mechanical nature of the craft, whereas the spontaneity of drawing in the santos contributes much to their greater emotional aliveness. In both, too, the few colors make effective two-dimensional decorations. In the signs not only are the color areas somewhat larger but they are also more even in texture with thicker pigment, a further consequence of guild training even when learned at second or third hand. Still another likeness is that both kinds of pictures are symbols, but on such different levels of significance that the likeness itself might be questioned.

The santos, being exclusively religious in character, draw their life from an inheritance of intense feeling; the signs served a purpose not merely secular but lowly utilitarian. For the eastern settlers even portraiture, though higher in their scale of values, was justified mainly as a factual record. For them the art of painting as a whole was emptied of some of the most powerful emotions possible in either the private or the communal life of human beings. This shrinkage trivialized its function; nevertheless the art retained the possibility of self-renewal even on the level of the signs.

Merely to paint a barn necessitates a choice by somebody between one color and another, between different shades of the same color; such a preference is elementary, to be sure, but it is esthetic as far as it goes. With the lettering and pictorialism of the signs occurs an evident increase of the pleasure element for both the maker and the audience. Fortunately human beings are so compounded that in the humblest painting they relish some flourish of embellishment. The nature of the medium itself invites its user to do something extra with it; with it even the most practical end can be more satisfactorily achieved by some superfluity of play. In the absence of the profounder emotion of worship, this one of delight in visual attractiveness can be sufficient to give life to the art; and although this life flickered but feebly in American colonial signs, it yet was not extinct.

Last likeness of all: both the santos and the signs were addressed to the widest possible audience at the time. Among the penitentes the artist was himself one of the audience; the santos were not made by professionals, but were pictorial parallels to the spiritually spontaneous preachings which occasionally break the holy silence of Quaker meetings. In the English colonies of the eastern coast the sign-painter was at first a craftsman consciously fulfilling a community function; but in time an increase in the number of poorly trained and untrained amateurs blurred this distinction. However, both sorts of pictures from first to last were eminently useful to the populace. The usefulness of the santos pervaded the whole of life; if that of the signs was shallower, it nevertheless had the vitality which even shallow feelings show when they are shared. Perhaps now painters and public both can come to share in the transformingly profound emotions sure to be born of all the tragedies by which we are regaining the possibility of a greatness beyond war.



Tavern sign, oil on wood, 1815. This and the Lion sign were copied for the Index of American Design by John Matulis. The originals are at Hartford, Connecticut, in the collection of Morgan Brainard.



Gold frames for eyes and mouth of a life-size mask, probably originally mounted on a base of wood, dredged from the bottom of the Sacred Well at Chichen Itzá. Boys and girls, ceremoniously adorned, were sacrificed here to the Rain-god, and pilgrims cast valuables into the water to secure the benevolence of the deities. Fogg Art Museum, Cambridge.

GOLD FOR THE KINGS OF SPAIN

“THE CHRISTIANS MUST HAVE A STRANGE DISEASE WHICH CAN BE CURED ONLY WITH GOLD”—MONTEZUMA

BY PÁL KELEMEN

WHEN COLUMBUS PLEADED at the Court of Spain for support of his expedition, he evoked the treasures of the East. The Admiral crossed and re-crossed the unknown ocean four times and touched upon the eastern shores of Central and South America, as well as the West Indies, but even the red-skinned population of these regions did not shake his belief that he was somewhere on the shores of fabulous Asia. As a token of the success of his undertaking, he brought back jewelry and small objects of gold and silver. By the time that Cortés' first shipments reached Europe, however, it was clear that it was a new world which lay beyond the seas.

The *conquistadores* could see on their first contacts with the natives that gold and silver had not the same value in the eyes of the Indians as in their own. It was not a medium of exchange for them but a resplendent material to be fashioned into articles for ceremonial and decorative use. Although the gold which Cortés collected consisted partly of raw metal, a great portion was already made up into objects—jewelry, statuettes, and utensils executed with artistic finesse. Even the unsentimental soldiers who took part in the Conquest were impressed by their

beauty. All articles, however, had to be melted down into a more convenient form for shipping, and, at Montezuma's order, a group of the goldsmiths who had wrought many of the delicate pieces worked for three days casting the heaped-up gold into ingots and bars which were stamped with the royal arms of Spain. The more cautious of the soldiers ordered their share of the booty made into chains and other articles that could be carried on the person. Cortés had a small cannon made of gold and silver alloy. Upon seeing the greed of the Spaniards for the metal, Montezuma is said to have remarked, “The Christians must have a strange disease which can be cured only with gold.”

The thirst was insatiable. The lure of gold enticed other adventurers, and it was Pizarro who came upon the real El Dorado with its riches beyond the wildest dreams. In the realm of the Incas, gold and silver were used functionally. Besides “goblets, ewers, salvers, vases of every shape and size, ornaments and utensils for the temples and palaces,” sheets of gold covered some of the buildings, dazzling as a mirage. A fountain that sent up a sparkling jet of gold is described in one account, with

birds and animals of the same material playing at its base, and mention is made of a golden ear of corn, sheathed in broad leaves of silver, with a rich tassel of silver threads. In some of the more northerly regions of South America, gold fishing hooks, tweezers, nails, spoons, and pins—even safety pins—have been found. So abundant was the metal that Pizarro, on his march into the interior of the country, ordered golden shoes for his horse as the iron was worn away. The picture of a small band of ragged Spaniards, marching in a hostile unknown land, their horses shod with precious metal, shows an illuminating paradox of the Conquest. Here, too, gold and silver were melted down and cast into solid bars of uniform standard. So great was the treasure that the Peruvian goldsmiths had to work at the task for a full month, ten times as long as was needed in Mexico.

By the middle of the 16th century, the importation of gold from the New World to Spain was so heavy that in the maintenance of her navy England reckoned with the booty seized from the Spanish fleet. In Spain itself, the enormous wealth proved unfruitful and transitory, and melted away in the hands of a corrupt administration.

Of the millions of dollars' worth of gold and silver that reached Europe in the Spanish centuries, we cannot trace a single object as an absolutely authentic survival of the Conquest. Some of the extant pieces come from old collections, some from excavations, and many more circulate without data on their provenience. Even today, if worked gold and silver articles from pre-Columbian times are found by the ignorant



Chimu style silver mask with monkey-head eyes, extraordinary, not only for design but because its accompanying materials are intact. Feathers denoting beard testify to the importance of the personage. Beards were allowed only rulers, high priests, and chiefs. The brocaded or embroidered band once served to bind it to the mummy pack. British Museum, London.

Gold mask of Xipe-Totec, the God of the Spring, from Monte Alban, 2 3/4 inches high. It was inevitable that the often bloody ceremonies of the Zapotec-Mixtec region should be expressed in its art, and this mask, with its terrifying and complex associations conveys much of the atmosphere of pre-Columbian Mexico. In its realism is so blended with symbolism that we cannot define where one begins and the other ends. Museo, Oaxaca.

population, they are apt to be looked upon only as a source of a few dollars, and it is fortunate if they are not melted down. A few of the specimens photographed for this survey have since disappeared, stolen and wantonly destroyed for the metal they contained. The "strange disease" still holds us in its grip.

The consensus of authorities gives credit for the early development of pre-Columbian metallurgy to South America. Indeed, according to some opinions many high cultural trends originated there and then worked north. This theory, challenging that of Maya precedence in antiquity, has many arguments in its favor. The Mochica, Chavin, Nazca, and Early Tiahuanaco cultures date at least within the first centuries of our era, and the earliest specimens shown here are believed to fall within this time. Most pre-Columbian metalwork, however, is generally placed after the turn of the first millennium.

"The golden land" of the Spaniards, the Inca Empire, comprised not only Peru and Ecuador but parts of Chile and Bolivia, and the art of metal-working extended beyond, into the regions of Colombia, Venezuela, Panama, and Costa Rica, where styles show local characteristics. Metallurgy is not believed to have reached the Maya and Mexican cultures before the 9th century—the 12th is more likely.

In both the Andean and the Interlying areas the mines were



Pelican staff-head of gold, 5 inches high, in which the technique and artistry of the Quimbaya region of Colombia reach their peak. The modesty of subject and immediacy of the representation give an insight into the more relaxed moods of this people. Nothing else so simply conveys their inherent talent and keen nature observation. Boston Museum of Fine Arts.

so situated that they could be worked by primitive methods. Gold was obtained principally by panning, while silver was extracted from surface mines. Besides these metals, copper, tin, mercury, platinum, lead, and iron in natural alloys are found in pre-Columbian objects. The medieval Peruvians regarded their mines as living spirits and performed certain ceremonies in their honor. Those who worked them worshipped the hills that contained the minerals, and feasts were held with dancing and drinking to assure the benevolence of the spirits.

Hammering, embossing, casting, plating and gilding, inlaying, sheathing, engraving, alloying, soldering, and welding were all processes known to the Peruvian goldsmiths around the 10th century. For these operations the use of hammers, anvils, furnaces, crucibles (probably made of pottery), and blowpipes was necessary. It is interesting to note that comparatively few implements for such specialized techniques have been unearthed, probably because the excavated material up to now comes from grave sites rather than work sites.

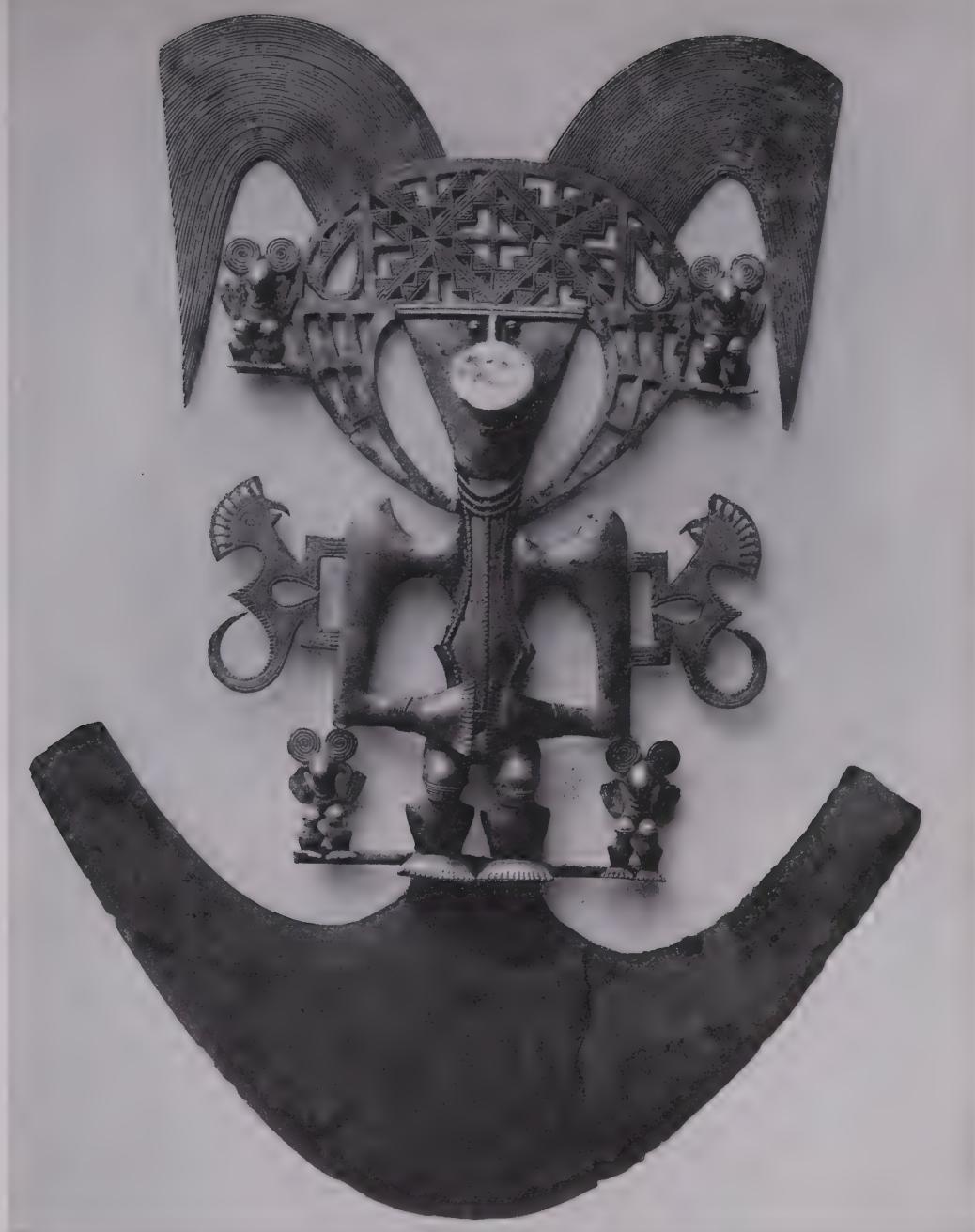
Hammering, embossing, and engraving might be considered as belonging to the simpler methods, but the existence of cast and plated articles, with the design in an alloy of different color, or with inlaid lapidary material, shows real grasp of

the medium and the achievement of highly specialized skills. The *cire perdue*, or "lost wax," process of casting was widely employed. This method was essentially the same as that used for our bronzes today. It was known also in ancient Egypt and the Near East, then apparently lost to Europe in the first centuries of Christianity to be re-invented for the Renaissance shortly before Benvenuto Cellini. The perfection of this process in pre-Columbian America is a striking example of parallel development, when similar conditions produce similar results.

By this method the desired object was modeled first in wax or resin, sometimes over a core of clay, and covered with a clay mixture. When this was fired, the wax melted and ran out of vents provided for the purpose, leaving a mold corresponding exactly to the wax positive. Molten metal then poured into the mold took on the desired shape, and after it solidified the covering was broken away. The rough castings were often hammered and burnished for smoother finish and sometimes welded together to form a larger object. The nature of the procedure invited the use of fine and intricate detail, accurately reproduced in the soft wax. The fact that only one object could be made from each mold would not appear as a drawback to the craftsman of medieval America, who apparently shared with the modern Navaho the conviction that the gods would destroy his talent if he servilely duplicated a piece.

Peruvian silver doll made of several sections of hammered metal. He holds a cup with a face design, and the act of drinking is well conveyed by his movable arms. The toylike quality is a reminder of the mechanical versatility of the Chimu and the scope of their imagination. Museo de Arqueología, Lima.





Knife-shaped pendant of gold, silver and copper alloy, 11 inches high, from Popayan, Colombia. The hollow central anthropomorphic figure and the four small beaked creatures were cast by the lost-wax process; the thin knife blade was probably hammered from cold metal. The ornament is unique, presenting a crystallization of the "primitive" style exemplified in the more familiar African wood carvings. In it elements of life, of fantasy, and abstractions combine in frozen flamboyance. British Museum.

In the transformation of Late Romanesque into Gothic in different regions of medieval Europe, art-history is presented with a spiritual as well as a stylistic problem, which is still to a certain degree unsolved. With incomparably less data at its disposal, pre-Columbian archaeology is confronted with a problem even more obscure. Although valuable contributions on the subject of metallurgy in medieval America have been made within the field of general survey and analysis as well as in specialized laboratory investigations, too few pieces of metal-work have been excavated under scientific conditions to establish a sequence of styles such as has been built up for pottery in a number of our regions.

The evolution of design as revealed in these pottery sequences is of uneven value as far as gold is concerned. In the first place, some prolific metal-working centers produced no top-rank pottery; in the second, one of the highest cultures, the Maya, had practically no gold until its late and final period. In the Andean and, to a certain extent, the Interlying areas, metal-work developed technically and stylistically in pace with

the other applied arts. In the Mexican and Maya, however, it came as a new and attractive medium into the dexterous hands of an already artistically conscious people who made use of it in their own way. Their iconography was already articulate and well developed; the craft did not have to grope its way through primary processes.

Much of the surviving material comes from the so-called middle and late epochs of various cultures, which had their periods of flourishing and of decline. The influence of their art traveled far, at times to sections where technically the people had not advanced to so high a level. This resulted in peripheral versions. Also, stylistic trends were sometimes better preserved in geographically pocketed districts than in those that lay along the main arteries of travel, producing a shift or lag in chronology.

Of the two main problems presented by a study of the metal craft of medieval America, the technical will be solved much before the stylistic, for technological analysis in our age has advanced far more rapidly than our ability to penetrate the spiritual complexities of a vanished and alien world.

HENRY MATTSON: *Rocks*, oil.
Awarded the First W. A.
Clark Prize of \$2,000 and the
Corcoran Gold Medal.



RAPHAEL SOYER: *Waiting Room*, oil. Awarded the Third W. A. Clark Prize of \$1,000 and the Corcoran Bronze Medal.



AARON BOHROD: *Wilmington Evening*, oil. Awarded the Second W. A. Clark Prize of \$1,500 and the Corcoran Silver Medal.



GEORGE PICKEN: *Convoy*, oil. Awarded the Fourth W. A. Clark Prize of \$500 and the Corcoran Hon. Mention Certificate.

THE 18TH CORCORAN BIENNIAL

THE QUESTION is not so much, "What *should* an artist paint in war time?" as "What *does* he paint in war time?" The 18th Biennial Exhibition of Contemporary American Oil Paintings now at the Corcoran Gallery of Art in Washington presents the most comprehensive answer that we in America have had since Pearl Harbor. The majority of these 262 pictures were painted since December, 1941. But none of the prize winners, and only one or two of the others, carries the remotest suggestion that a war is going on.

For some reason this is news. Somehow, this is different from what we expected. We have assumed that because the war is so much in everybody's thoughts our painters should concern

themselves with nothing else. But there is no historical precedent for this assumption of ours. A representative exhibition of Western painting for the last 500 years reveals no higher proportion of war subject matter than the Corcoran Biennial. Whether this is escapism or a kind of higher wisdom is a question for the philosophers—one that we would like to see discussed at length. But in the end it will remain an academic problem. The artists will go on painting what is important to *them*, and therefore—to us. The question really is: are we who depend on these artists to discover for us the underlying harmony in a world of apparent chaos—are we in any position to dictate what they should paint?



THE ARTIST AT WORK

BY CARL ZIGROSSER

In February we promised in News and Comment an article based on an exhibition of prints at the Philadelphia Museum of Art arranged by Mr. Zigrosser. This is the article.—ED.



BURGKMAIR: *St. Luke Painting the Virgin* (1501) carries on the legend of the apostle-artist and patron-saint of painters, of which there are numerous versions in early German woodcut books.

THE ARTIST has always been more or less aware of himself in the role of artist. He may pause in the midst of his work to look at himself or a corner of his studio and make a record of it. He may insert a portrait of himself or his fellow artists in a fresco, or use his wife or pupils in compositions. He may illustrate some technical point in his metier directly from his own experience. The field of prints is especially rich in such material since it is peculiarly adapted for intimate recording. Thus it is possible by means of prints to reconstruct the artist's way of life from apprenticeship to mastery through five centuries, and to obtain amusing side-lights on his habits of work, his problems and special mores. In this respect it is interesting to observe the growth of self-consciousness in the artist as the centuries progress. There are relatively few prints of the fifteenth century which show the artist at work, and even in those the emphasis is less on realistic genre than on symbolic representation. In the sixteenth century the artist began to record his metier with increasing verisimilitude, and from the seventeenth century on the material becomes so rich and varied that it is necessary to abandon a chronological approach and to arrange it under separate headings.

Among the relatively few 15th century prints showing the artist at work are (LEFT) a woodcut in J. Zainer's edition of Boccaccio's *Book of Famous Women*, Ulm, 1473, which is unusual in portraying woman in the role of artist. In the sculpture scene a wooden device rotates the figure like a lathe. The woodcut (RIGHT) from *The Romance of the Rose* (1486), with an artist drawing from a nude female model, is likewise an unusual departure for this period.





It is commonly believed that painting *en plein air* began with the Impressionists, yet there is an engraving in Sandrart's *Teutsche Akademie* of 1675 in which an artist is shown working in the Roman Forum. In his text Sandrart stresses the superiority of painting, rather than drawing, a landscape from nature, illustrating his point with an anecdote about his companion, Claude Lorrain. A charming engraving by Tardieu shows Watteau standing by his canvas out of doors, with his friend, Jean de Jullienne, beside him playing a cello. Of the many examples of artists drawing out of doors, one of the earliest seems to be Breughel's *River Landscape*, in which two men are sketching the magnificent panorama. Other well-known early examples are Zuccaro's *Drawing the Laocoön* (engraved after Mulinari), Rembrandt's etching, *Cottage with Man Sketching*, and Claude Lorrain's etching, *Le Dessinateur*. There are also some amusing contemporary lithographs, such as Bendiner's *Audience* or Dehn's *Great God Pan*.



PETER BREUGHEL the
Elder: *River Land-
scape*, engraving,
1553.



Etude du
Dessein
Mercury
la Reine de Suede
Paris, 1757

The artist's training continues by copying painting or sculpture and by studying in museums. Delightful reflections of this are to be found in Chardin's *Etude du Dessein* of 1757 in which the artist is drawing from Pigalle's *Mercury*.

Perhaps the most fascinating aspect of the artist's training is the sequence of studies from the living model. Group activities or life classes were either part of formal academic instruction or the result of the private initiative of artists who wished to keep their hand in. In the official academies of earlier times only male models were used, although female models were posed in private academies and artists' gatherings, as in the Rembrandt School drawing at Weimar, in which Rembrandt is correcting a pupil's work in the presence of a nude female model. Women were not used as models at the Paris Academy until 1759, and not undraped until after 1790. Many of the 19th century prints such as those by Marlet still show male models, but the Royal Academy of London, from its inception in 1768, used both male and female.

TABLEAUX * DE PARIS



Academie de Lorraine. 1821.

MARLET: *Academy of Art, lithograph, 1821.*

ROWLANDSON: *Life Class, Royal Academy, colored etching, 1811.*



The use of a female model may be seen in the Rowlandson etching reproduced above, which recalls an anecdote of the artist's student days that appeared in Angelo's "Reminiscences": "Bannister and Rowlandson were prankish youths. The latter once gave great offense by carrying a pea-shooter into the life academy, and whilst old Moser was adjusting the female model and had just directed her contour, Rowlandson let fly a pea, which making her start, threw her entirely out of position and interrupted the gravity of the study for the whole evening."

The artist's instruction and training has been well documented. The transition from the old master-apprentice method to the public academy or systematized school course is exceedingly complex, beginning with informal gatherings of artists and pupils for mutual stimulus and instruction and developing through the Renaissance study of anatomy by means of skeleton and cadaver into such modern academies as that of Thomas Anshutz, in Philadelphia.



JOHN SLOAN: *Anshutz on Anatomy, etching, 1912.*



Voicy la representation d'un Sculpteur dans son Atelier

Les Choses dont il forme ses ouvrages sont duceses de differente nature, et il y procede en differentes façons, les dures. Comme la pierre et le bois, il les façonne en gâtant de la matière, que le gâtant le malles, et d'auant qu'il le malles. Comme la Cire et la cire il les façonne en mettant de la matière, sans le poulir et le bouchoir, souvent il le fait un modelle de ja peintre come il en tient a la main et quapres il Copie en une aie grandeur
fut aleau forte par Böste, a Paris en Lille du palais, le 1642 avec Privilege

LUDWIG EMIL GRIMM: Artists' Gathering, etching, 1812.

The important aspect of patrons and sales has not been neglected. Such prints as Burgkmair's woodcut of *Emperor Maximilian in a Painter's Studio*, Le Clerc's engraving of *Colbert Inspecting the Tapestries at the Gobelins*, Bosse's etching of a *Sculptor and a Customer*, Debucourt's aquatint, *Le Deux Baisers*, and Peggy Bacon's dry point, *Patroness*, run the gamut from straight recording to satire. Another amusing piece is *Kunstler Unterhaltung* at Munich by Ludwig Emil Grimm, a brother of the Brothers Grimm.

Rich in information about artists' manners and shop talk is the humorous drawing with caption, a field in which Daumier has perhaps most completely and entertainingly illustrated the artist's way of life, both with and without captions, sympathetically dramatizing all his little crises of happiness and disappointment. A few titles suggest the range of his treatment: Painting a Child's Portrait, Artists Studying a Rival's Painting, Promenade of an Influential Critic, Ungrateful Country You Shall Not Have My Painting, Landscape Painters—the First Copies Nature—the Second Copies the First, A Realist Always finds a Greater Realist to Admire Him, The Bourgeois Visits the Studio.





DAUMIER: *Landscape Painters—the First Copies Nature—the Second Copies the First*, litho. 1865. (RIGHT) PEGGY BACON: *The Nymph*, the satiric tradition in a contemporary dry point.



There are many other fascinating by-paths to explore. I shall touch on only one more aspect, the role of the artist in war. Although the artist has made a fairly complete documentation of war, usually emphasizing its horrors, he has seldom recorded himself in the act of recording it. In the early nineteenth century there is Horace Vernet's lithograph of his father, Carle Vernet, *Sketching on the Battlefield*, and one of Goya's etchings from the *Disasters* contains a picture of Goya himself observing a group of starving refugees. One wonders if World War Two will continue the tradition of the artist in action.



HORACE VERNET: *Carle Vernet Sketching on the Battlefield*, lithograph, 1818.



ANGNA ENTERS: *Pastel for the Mime, "Piano Music—a Dance of Adolescence"*, in the collection of the Honolulu Academy of Arts.

MIME IN THE PULPIT

BY ANGNA ENTERS

I AM OFTEN ASKED why I work simultaneously in the arts of pantomime, dance, music, painting, and letters. How these mediums play into one another is a question not easily answered, but I welcome the invitation to attempt an explanation.

My work in the theater, and later the other arts, was accidental and fortuitous, and my attempt here is simply to discuss, as much for my own enlightenment as for those who ask about it, a way of working which to me is more natural than remarkable. In "First Person Plural" I wrote . . . "As I look back . . . over my adolescence, my approaches to my work seem, because of a lack of formal education, to have been in the nature of a series of short cuts, yet, curiously enough, the unfolding of what became two careers—mime and painting—seems also to have been the result of a set plan. . . ."

I did what I needed to do to fulfill an impelling necessity to crystallize certain images which kept multiplying and were trying to take tangible form. I did not stop to ask myself: "What am I?" etc.—"In what pigeon-hole do I belong?" In the beginning I had no thoughts whatever about my classification. Now I think of myself as a worker in the arts, by which I must gain my livelihood, having been unblessed—in common with most artists—by patronage.

My general answer that I "happened" into working in the various forms, learning them by myself, has always been skeptically received by those who believe that everything can be taught. Yet it is the only answer I can give. I didn't learn "mime" directly from anyone. I didn't even know it was to be my work. If I had an ambition, it was, very vaguely, to be a painter. But I didn't study painting except for a few weeks of irregular night attendance at the Art Students League—a course which I had to give up because what I earned by day at commercial lettering wasn't enough to pay for it. Also my freelancing, which obliged me to work half the night, so tired me that I hadn't the strength even to mix paints. Malnutrition got in some big licks too.

Yet it wouldn't be accurate to say that poverty and exhaustion alone caused me temporarily to abandon the study of painting. A contributory reason was my depression over the favorable reception that my first attempts at painting received. This depression was not due to false modesty. My painting wasn't bad for a beginner, but the praise came at a time when I was in a state of adolescent uncertainty and dissatisfaction. I believed that art was made the hard way—with stress and storm—that every brush stroke dripped "important" emotions and that my "art" had come too easily.

This personal dissatisfaction, plus a hunch about the value of the study of movement in relation to painting, and the need to realize certain recurring images, led me to work in the theater. It wasn't movement in painting I expected to learn from working with movement in dance and pantomime; it was *purpose*, and it was easier to find a reason for making a dance or a mime composition than a painting of my image-ideas. To copy a model or a landscape seemed inadequate reason for painting; working directly with myself as a medium instead of with brush on canvas helped solve a painting approach—just as now my resumed study of painting seems to aid me in the study of form in movement.

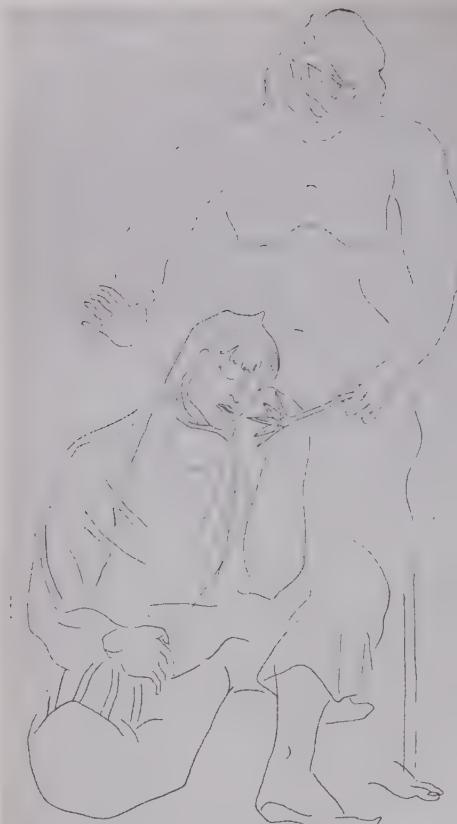
I had already studied ballet as a child for no special reason—certainly not to make "The Dance" my career. I studied

ballet—as also piano—to be "accomplished." Thus in my first teen-age studies in movement there was no wish to be a dancer, and in the traditional sense I never have considered myself one. In my studies (by myself and for my own purposes) of dance forms, including taps, I found the personal form for my images: compositions in movement, or non-movement, in which the central theme (tragic, satiric, comic) was a component part of movement, dance, mime, modes and manners, costume, lighting, and music. I never thought of even these first compositions as just dance—but the title of "compositions in dance form" was the best description I could give them then, and so I became classified as a dancer.

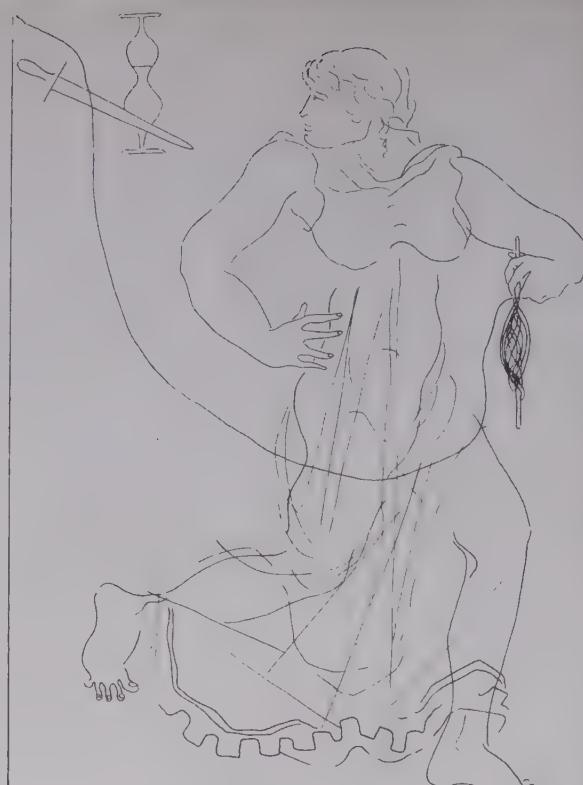
Mime, or pantomime, being universal, and in the classic line, is, because of an elasticity which can incorporate such dance as it requires, capable of a variety of nuance and gesture. It

ANGNA ENTERS: *Self Portrait, lithograph, for the theater composition "La Cuisine Francaise", first performed in 1938.*





ODYSSEUS AND LOTUS EATER August 1934



NEMESIS

August 1934

ANGNA ENTERS: *Odysseus and the Lotus Eater* and *Nemesis*, two of twelve line drawings for the Mime "Pagan Greece", given at the Metropolitan Museum of Art in January, 1943.

can incorporate trivial moments in a human being's life, or seemingly trivial aspects of it, which are sometimes the most revealing and significant of character, situation, and social period. There are trivial moments in an ordinary spinster's life quite as tragic—and not only to her—as an Isolde's death or a Cassandra's doom.

The instruments an artist uses—brush, paint, paper, words, sounds, movement—have their own intrinsic forms. While I often have said I began painting by accident, I cannot truthfully say I never should have painted had it not been for the particular accident of having received—after admiring it in a Berlin shop-window—a box of watercolors and brushes.

It so happened that these painting implements were at hand when a stewardess on a transatlantic liner brought me a magazine containing a photograph of myself in the "Pavana-Spain, Sixteenth Century" theatre composition. The obscured form of the photographed figure did not have the contrasts of light and shade, the chiaroscuro, which I intended the composition to have on the stage, and I wondered whether a drawing in water color might suggest this composition better than the photograph. When a painter creates a composition from values found by him in his palette, the painting is a personal expression of his vision as shaped by his life experience, rather than an objective record of it.

I had been in Spain, and the color and life of the country had made an indelible impression. I had also begun—because of certain research necessary in the making of the "Pavana"—a study of the history and arts of the country. The sight of the Castle of *Medina del Campo* rising out of the ochre plains of Castile had brought sharply into focus the life of such a woman as I had tried to portray in the "Pavana." But it was not enough to remember that particular day when I first saw *Medina del*

Campo, nor to take a snapshot of it. It was necessary to set down, not in the form of words, but in the forms of line and color, the black brooding spirit that overcame, not the Castle, but me when I looked at it. I knew Juana la Loca had spent some time there, being familiar with her story. I could not believe her mad, as had her father and her husband. But trying to prove her sanity was clearly a form—not for the masque-pageant which had been my original intention—but for words. And so the play, "Love Possessed Juana," was written. Her story shaped itself in my thoughts as a symbolical struggle against intolerance. The fact that the play already was written and thus could be published during the Fascist counter-revolution in Spain was a happy coincidence.

All this is merely a projection of somewhat similar subject matter in three forms of expression. It is a projection not only necessary to my way of working; it was dictated by the limitations of the different forms of theatre, painting and writing.

In the theatre the outward form is projected out into the visual sight line of the audience. In a sense it is like an architectural drawing in line perspective, with color accents added. To me, this theatre form always has seemed a tangible one. When I move on the stage I experience the same sensibility I have when working in line or color. Thus, it is only natural to complete the forms I see, not only by projection outward into the audience, but also by projection inward onto the canvas or paper.

In other words, it is a completion of my design in whatever form seems necessary and possible to me. As I am not an interpretative dancer, I am interested in art expressions not wholly centered in my own physical person. I think of the characters in my "theatre" as having a life separate and personal to themselves—just as paintings, plays and music have.

Suppose, in working out a theater composition, a melodic strain keeps occurring to me such as the following rhythmic phrase for the 'Eurydice' sequence in my Greek mime:



Was it not sensible to write it down and use it as musical background instead of discarding it, and then searching for music already composed? This is not to say that such procedure is inevitable—but merely that often it has been the simplest means of getting what one wants.

However, I do not wish to give the impression that I believe every artist has to work in more than one form, or that working in one art is not enough. A visit to any museum or library will prove otherwise. And I am quite aware of the phrase "Jack of all trades," etc. A worker in the arts does only what he needs to do, and uses the medium necessary to achieve that end. Within the sphere of my own limitations, I agree with Samuel Butler that in essence the arts of musician, painter and writer are the same. Each form of expression, however, imposes its own limits, so that what I cannot say in my theatre of pantomime, perhaps can be said in painting or writing; certain forms lend themselves more naturally to what one wishes to communicate.

Many aspects of life are untouched in the theatre and the novel, because in a sense there are no words which quite convey those glints of a smile or a frown, those nuances of human behavior which are the subtle half-tones in the scale of human emotions. When I began working in the theatre, my feeling was that mime best expressed those images that characterize physical movement and expression in waking and dream states, those manners and mannerisms, languors, intonations of expression—the list is endless—which change their form when crystallized in poetry and drama.

But there are illuminations of the human spirit and intellect, flashing divinely in the philosophies, in the tragedies and comedies, in verbal wit, satire and humor, which only the Word, written or spoken, can communicate. Just as there is a beauty of form, which only line or color or stone or metal, or all these in fusion, can realise. And what medium can express certain structures of rhythmic sounds and silences except music?

Naturally, it does not follow that anyone working in several arts, or only one, can achieve complete success in these expressions or anywhere near it.

My constant principle has been to use directly whatever is possible to me. I never have accepted as valid any of the "laws" rigidly classifying and drawing boundary lines between the forms in the theatre arts, or the other arts, except those imposed by themselves in the obvious sense, and of course by my own limitations. In my beginnings I was unaware of those "laws"; now I reject them because I see what can result from being too aware of them. A system remains a system. Only the academic mentality—whether "traditional" or "modern"—applies a yardstick to the arts.

The tendency towards regimentation seems to be ingrained in some, whether in the arts, politics, or human relationships. It is a kind of Maginot Line of defense against the free spirit. This academic spirit is present in certain aspects of the modern art movement—those aspects which turn static somersaults with reworded pronouncements. Yet the almost too obvious fact is that original spirits always have been, as workers, laws unto themselves. Their authority is unique, and so their self-discipline is dictated only by personal limitations. In that sense, the creative spirit is free. It always seeks to soar, and when it soars it can lift man with it ever upward.

ANGNA ENTERS: *Brush drawing, one of seventy-five studies, made for the theatre composition "Bird in the Rain Tang", 1937.*



VIEWPOINTS: POST WAR ARTISTS AND THE PEOPLE

BY WALTER ABELL



Walter Abell, an American resident of Canada, looks objectively and penetratingly on art matters from Wolfville, Nova Scotia, where he is Professor of Art at Acadia University. A regular contributor to scholarly journals, his last article for us was the review of the Canadian Exhibition at Andover, Mass., in our October number. He is the author of "Representation and Form", published by Scribners in 1936, and the editor of Canada's only art magazine, MARITIME ART, begun as a regional journal, but now functioning on a national scale. Also for the last three years he has presented radio programs on art over the CBC Network.

IN HIS RECENT Viewpoint, "Post War Painters and Patrons," Lee Simonson introduced a subject that deserves wide consideration. "Like industry and trade during the last depression," said Mr. Simonson, "art is suffering from overproduction and underdistribution; at the price artists can afford to sell, too few patrons can afford to buy." As a result artists suffer from "chronic economic insecurity." ". . . unless they can find some effective way to broaden their patronage . . . they will have decreed their own doom and . . . will become an anachronism."

Accepting these premises, what can we do about it? How can the artists of the contemporary world "find some effective way to broaden their patronage?" Taking up the discussion where Mr. Simonson dropped it, I should like to offer four concrete suggestions.

The Associated American Artists have successfully demonstrated one attack on the problem: emphasis on forms of art that can be sold at popular prices. Instead of clinging to the outgrown and undemocratic tradition of princely patronage—the work of art at \$5,000 or \$10,000 or \$100,000—Associated American Artists have played up the conception of the work of art at \$5. Like Ford, Woolworth, and a host of successful enterprises in other fields, they have reaped the reward of placing a desirable product within the means of large numbers of average middle class people. There is no reason why authentic works of art of some kinds cannot be produced for \$5 or even less. In certain of their prints, Dürer, Holbein, Hokusai, Daumier and scores of other great artists produced works of art that originally sold for less than this amount. One opportunity for wider patronage, then, lies in devoting special attention to the creation and distribution of art at popular prices.

But there are limits to this approach. Adapted particularly to prints and crafts, it offers little immediate hope for the distribution of painting and sculpture, and none for the development of murals and other monumental types of work. It must be supplemented by advances from other directions. A second approach is for artists to enter wholeheartedly on the side of the people in their struggle for a more democratic social order, thereby gradually raising standards of living and eventually making it possible for larger numbers to purchase art at higher prices.

SEVENTY-FIVE PER CENT OF AMERICA AT SUB-ART LEVEL

Under "Normal" pre-war conditions fifty per cent of the American people—65,000,000 Americans—were living in or near poverty and another twenty-five per cent did not rise above the income level of \$1500 a year (for enlightening details see "Consumer Incomes

in the United States," published by the National Resources Committee). Thus approximately seventy-five per cent of the American people cannot normally afford works of art even at \$5. They are condemned by poverty or penury to sub-art ways of life, in turn condemning the artist to a relatively sterile market.

Such facts make it evident that the economic insecurity of the artist is merely a natural byproduct of the economic insecurity of the larger part of the American people. Hence it seems unlikely that there can be any fundamental solution of the problems of the artist except through the prior solution of the economic problems of the people. Both in his own interests and in the service of democratic ideals, the artist will be well advised to throw the weight of his citizenship and the power of his imaginative and creative vision into the crusade for greater economic and social equality. Only when this is accomplished will there begin to be an adequate market for water colors, oil paintings and similar forms of art in the medium and higher price ranges.

In the third place there is an educational side to the problem. If and when the means of the average American permit, will he spend a portion of his income on art? The increasing number of people who enjoy the best music, now that radio has made it available to them, suggests that the natural tastes and aspirations of mankind are for finer things, and that failures in discrimination are due in large part to lack of opportunity for intimate contact with art rather than to native incapacity. Lack of opportunity, however, has been so widespread and persistent that its consequences are serious. Education is one of our chief instruments for overcoming these consequences. Schools, colleges, museums, art associations, art centers, and the press can all be major instruments in awakening a universal sense of the importance of art in modern living.

MUSEUMS AND COLLEGES ARE WAKING UP

Many schools are now doing a splendid job at the child level. Art centers for creative activity of all age levels are also making a unique contribution. Such popular magazines as *LIFE*, through their frequent color reproductions of contemporary American work, are performing an invaluable service of dissemination. Until recently the laggards, from the education point of view, have been the museums and the college art departments. The former have too often contented themselves with amassing collections, mostly from the past, and the latter have too often directed the attention of students away from contemporary cultural needs to esoteric problems of historical attribution and classification. Fortunately both the museums and the college departments are undergoing transformation at the present time. Both can, and should, play an important part in producing leaders for cultural democracy, and in creating a universal desire, not only to see and enjoy art, but to own and live with it.

A fourth hope lies in government patronage—or to put it more broadly, community patronage. Within the past few years Mexican murals, Federal art activities in the United States, the nationwide diffusion of cultural opportunities in Soviet Russia, and similar development have given us a modern taste of the gregarious thrills which only community art can give, and of the larger opportunity which such art brings to the artist: a thrill and an opportunity more greatly known in 5th century Athens and 13th century Chartres than we have yet experienced.

The outlook for government patronage in the United States at present seems to involve both a bright and dark side. It is bright in that the Section of Fine Arts provides a continuing program of sculpture and murals for the decoration of public buildings. It is dark in that so many pioneer developments begun by the W.P.A. Art Program have had to be dropped. Whether these developments should later be reestablished under the Federal government, or whether they can be taken over by other agencies, is a matter de-

(Continued on Page 154)

Sailors from the San Diego Military Reservation kibitzing a children's sketch class at the San Diego Fine Arts Gallery.



NEWS AND COMMENT

San Diego Enters the Service

WHEN A GROUP OF SAILORS, stationed at the Balboa Park Military Reservation, after kibitzing a children's sketch class, asked permission to "draw too" the way was opened for the San Diego Fine Arts Gallery to do something for the boys.

That was the first Saturday the Navy was in town. Since then several avenues have been found to give art a pleasurable and practical meaning for the thousands of museum-shy young Americans who are passing that way en route to the battle fronts of the world. Assuming that ours is an alertly intelligent and well fed army, the Fine Arts Gallery decided against doughnuts and dances, offering instead courses in "Destinations Unknown", "Art of the Armed Forces", photography and classes in ship and airplane modeling, sculpture, painting and wood carving.

The courses have all been well attended, as have the informal discussions of the collections with the museum staff. While contemporary American art has naturally held top interest, enthusiasm has been shown for the programs of recorded music and for such of the European masterpieces as are available at the present time.

Not infrequently a Guggenheim Fellow is among the group, or a young painter overjoyed to find some of his favorites. Once a Latin major translated the legend above the forest lovers meeting on horseback in a mille-fleur tapestry—"He who drives horses must have prudence, but the man in love wants his full sense." A boy back from the bloody Solomons was fascinated by the super-reality of van Huysum's *Garden Bouquet*, and fetched his convalescing buddy to show him a drop of dew in the deep recesses of the flower.

While many American museums are serving tea to soldiers, few have made them as much a part of the picture as the flexible Fine Arts Gallery of San Diego. And it works, according to Julia G. Andrews, of the Gallery staff, who reports the remark of one grateful blue-jacket, "What a relief not to be considered as someone to whom you pass a cookie!"

New Walls to Conquer

THE SPRINGFIELD MUSEUM OF FINE ARTS reports that, undiscouraged by the collapse of WPA, the country is wide open to murals. Responses to the \$4,500 competition which the Museum is sponsoring are coming in from Canada, Mexico and Alaska, as well as the States, and the number of inquiries from men in the service would lead us to believe that after the war has run its course the opportunity to apply paint to a good, white wall will still challenge the American imagination.

Judges for the competition are Edward Rowan, Margit Varga, Henry Varnum Poor, William Gropper and Forbes Watson. Since the panel, which is to hang on a wall of the Museum Library, will be in oil rather than the more exacting medium of fresco, contestants need not put in a personal appearance at Springfield. The closing date for sketches is midnight, May 24.

Rosenwald Collection Moves to Washington

AMERICAN ART MUSEUM directors who have counted on the generosity of Lessing J. Rosenwald to augment their annual exhibition schedules with loans from his incomparable print collection (about 6500 items including 236 Rembrandts) may still join in the general cheering over the news of its presentation to our National Gallery in Washington. The understanding between the donor and the Gallery officials is that the prints are to be made available, as in the past, to borrowers who can guarantee adequate protection and competent handling.

For the time being, the great majority of the prints, drawings, and illustrated books will remain in the Alverthorpe Gallery at Jenkintown, Pa., but beginning April 25 the Gallery will place sections on exhibition. Eventually the entire collection, together with its curator Miss Elizabeth Mongan, will be housed in Washington—the prints and drawings and Miss Mongan at the National Gallery, and the books at the Library of Congress.



ANONYMOUS—*The Monitor and the Merrimac*. In the recent "Action by the Navy" Exhibition at The Lyman Allyn Museum at New London, Conn.

Naval Art at New London

ACTION BY THE Navy (1776-1943) is the appropriate subject of the Eleventh Anniversary exhibition at The Lyman Allyn Museum at New London, Connecticut. Chronologically arranged, the two hundred loans are from many sources, but chief contributors are the U. S. Naval Academy at Annapolis, the Navy Department, and the Coast Guard Academy at New London.

Although the American Revolution was fought largely on land, it had maritime moments heartening to remember; ships such as the Bonhomme Richard are as much a part of our national legend as the winter at Valley Forge. The Navy exhibition contains several paintings of this valiant vessel as well as a delightfully malicious drawing of John Paul Jones, attributed to Benjamin West.

Outstanding in the large section devoted to the War of 1812 are the Sully portraits in grisaille of Charles Stewart, Jacob Jones and Stephen Decatur, which were studies for Congressional medals, and the study for the painting of Oliver Hazard Perry being rowed across Lake Erie to the ship Niagara. The Mexican war is traced through the career of Matthew Perry, while the Civil conflict is highspotted by three versions of the encounter between the Monitor and the Merrimac.

The later actions by the Navy cover the Spanish-American and First World Wars. Griffith Baily Coales' sketches of Iceland and Alsid Browne's watercolors of the Coast Guard Ice Patrol bring this salty showing to a contemporary deadline.

Carnegie Corporation's Support of the Arts

THE ANNUAL REPORT OF THE Carnegie Corporation of New York reveals that during the year 1941-42 grants totaling \$2,831,650 were voted by the trustees.

The Corporation in the period since 1918 has granted \$140,800,000 to various agencies and institutions which share its concern for the advancement and diffusion of knowledge, and many of them are now in a position to render direct and useful services to the Government.

Of the total grants for 1941-42, the sum of \$318,550 was given for art and museum enterprises, and arts equipment. Among the larger grants were those totaling \$143,400 to five cultural institutions in the Baltimore area which have been coordinating their activities so as to serve the community with a maximum of effect and a minimum of duplication.

A terminal grant of \$48,000 was made to the Association of American Colleges for its program to bring to colleges and uni-

versities some of the cultural advantages of metropolitan institutions and to provide interchange of staff members.

Grants ranging from \$2,500 to \$15,000 were made to the Universities of Alberta, Nebraska, Virginia and Wisconsin, and to Vanderbilt University for the development of programs in art and music. Grants-in-aid enabled Bucknell College and Southern Illinois Normal University to secure resident artists for 1942-43, the artists being respectively Harry Wickey and Aaron Bohrod.

Guggenheim Fellowships in the Field of Art

THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION announces the following fellowships in the field of art: Donald Harcourt de Lue will work on sculpture, as will Oronzio Maldarelli; Dong Kingman plans to execute a series of paintings of the United States at war; Ira Moskowitz will make a series of drawings and lithographs of the Mexican Indians; Joseph Hirsch, the recipient of a second Fellowship will employ it, as before, in the execution of posters for the American Red Cross, Office of War Information and other Federal agencies. Dean Fausett, at the request of the Army Air Force, is to paint murals for the Texas Aviation training centers at Randolph Field, Midland, Hondo, and San Antonio.

In the writing field: Dr. Siegfried Kracauer, of the Museum of Modern Art Film Library, will do a history of the German film from the last World War to today; Dr. Walter Friedlaender of New York University's Institute of Fine Arts, a monograph on Caravaggio and his period, and Elizabeth McCausland, teacher of the History of Art at Sarah Lawrence College, a study of the status of the artist in America from colonial times to the present, with special attention to the relationship between art and patronage.

Period Drug Store

THE Rochester Museum of Art and Sciences has set up an Apothecary's Shop of the 1865-75 decade, complete with gilt-labelled bottles, hanging urns of ruby red and ultramarine liquids, mortars, decanters, balances, medicines in original cartons and other laboratory equipment. One can well imagine the astonishment of Rochester youth, accustomed to the drugstores of today in which pharmacy plays second fiddle to soda fountain. "What," they will exclaim, "are the uses of this peculiar place? What are Leeches and Boneset Tea? Where is our Lending Library of the latest Whodunnits? Where the chicken chow mein, the counters of silexes, chocolates, thermos bottles and lunch boxes? What sort of a drug store is this?"



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CORRECTION

THE SUBJECT OF THE Copley portrait reproduced on last month's cover is Theodore Atkinson, Jr., instead of Charles. The portrait was loaned for the Worcester exhibition by the Rhode Island School of Design.

Prairie Heritage

AT THE TIME an air base was established in Mitchell, South Dakota, the soldiers' center in the armory looked just like a soldiers' center in an armory. Mitchell's 10,633 citizens were quick to respond to the appeal for chairs, tables, rugs and lamps, but when these had been assembled the place still appeared bleak, cold and cluttered.

Then André Boratko, former State Director of the W.P.A. Art Project in South Dakota, suggested to a local committee some inexpensive and ingenious ways by which the armory interior might be converted into a comfortable and colorful service men's club. The committee gave Mr. Boratko the go-ahead signal and a small amount of money; the Mitchell townsfolk, male and female, under his able direction, took over the actual job of remodeling and painting the furniture. The resultant combination of modern furnishings with Sioux Indian decorative motifs has made for an unusually attractive effect. The intricate, abstract patterns of Indian art have not only interested boys from the culturally different East and South; the experiment has proved to the people of the prairies that art is part and parcel of their native heritage rather than a remote something in a glass case.



Refreshment bar in the rejuvenated Soldiers' Center at Mitchell

Playing Cards with a Purpose

THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN is offering an attractive set of playing cards, whose designs are based on ancient Mayan and Inca themes, for sale to support its annual fellowships, which include opportunity for women of Central and South America. For information about prices and other matters connected with this worthwhile project, address Mrs. Arthur R. Carr 16810 Ashton Road, Detroit, Michigan.

This Is What the War Is About

SGT. SIDNEY LOEB, sculptor, who sought "peace of mind in the maelstrom" through military service, had begun an eight-foot statue of Lincoln before he enlisted. In January, while stationed in Florida with the 1687th Ordnance Company, Loeb received his Artist's Ticket to the 47th Annual Exhibition by Artists of Chicago and Vicinity at the Art Institute of Chicago, which entitled him to enter the prize competition. Loeb bewailed the fate of his unfinished piece to the Sergeant in charge of the Personnel Department; the Sergeant presented the case to Loeb's C. O., who saw nothing untoward about a furlough for art and permitted Loeb to return home. All of which would make a good enough story even if Loeb's Lincoln, which he dedicated to the 1687th Ordnance ("a darn good company"), had not won the Logan medal and \$500 award.



SIDNEY LOEB: *Lincoln*. This statue won the \$500 Logan award at the 47th Annual Exhibition by Artists of Chicago and Vicinity at the Art Institute of Chicago.

That the middle name of Loeb's lieutenant is Lincoln, and that the P. D. Sergeant had a soft spot for sculptors, are in the nature of lucky breaks. That neither saw danger to discipline in this un-Prussian procedure speaks for the kind of an army which believes in the rights of the individual and the American way. That young Loeb was allowed the opportunity to serve his country, both as artist and as soldier, is another affirmation of what the war is about.



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PAUL HONORE is one of America's most noted mural painters, with the Century of Progress Murals for the State of Michigan Building one of those to his credit. Winner of the Preston and Museum of Art Foundation Society Prizes at the Detroit Museum, he also won the Walter Piper Purchase Prize, given by the Scaral Club, Detroit, Mich. Early studies at the Penn. Academy of Fine Arts and later with Brangwyn gave him a fine start toward his successful career as mural and easel painter.

Among his murals are those at the Dept. of Architecture, University of Michigan; County Court House, Midland, Mich.; Public Library, Dearborn, Mich.; and the Players Club, Detroit, Mich. His most unique contribution in various media is the Fine Arts Research being done at his experimental farm studio at Port Deposit, Maryland.

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For Further Information see *Who's Who in American Art*, published by THE AMERICAN FEDERATION OF ARTS, Washington



"THEN SHE SAYS, 'LET'S WALK UP ON THE DOWNS
WHAT KIND OF DOUBLE TALK IS THAT?'"

WILLIAM VON RIEGEN: Cartoon drawn for the exhibition, "Speak Their Language," organized by the English-Speaking Union of the United States, on view until May 23 at the Metropolitan Museum of Art in New York, and then to be circulated nationally by the American Federation of Arts. Both British and American cartoonists have been invited to help answer with their drawings the remark of George Bernard Shaw that "England and America are two countries separated by the same language."

VIEWPOINTS

(Continued from page 148)

serving of study, and one with regard to which leaders in the field of art will do well to help create an informed public opinion.

But in looking to government patronage for continued hope of public projects in the arts, let us remember that a government is not a kind of deity existing on a superhuman plane and miraculously disposing of wealth that comes of nobody's pockets. A government is simply a way in which people cooperate for their common good. Its means, its ideas, its power, all come ultimately from the people.

Essentially government patronage means larger or smaller groups of people getting together to do collectively what none of them could do individually. And this getting together need in no sense depend upon the national government alone—in fact artists should perhaps beware of clutching too heavily at the national government as the only raft in the sea of their need. If too many try to climb aboard, the raft will sink. Every town, county, state; every school, church, business, labor union; every group of people working together for common purposes, is a community, a "government" which can patronize art if it will, and which will in some measure patronize art if it is awakened to the real gains and satisfactions to be attained by so doing.

I was recently asked by the Wartime Information Board of Canada to make suggestions concerning the use of artists in helping to solve local war-effort problems such as conservation, absenteeism, industrial health, and the like. After some study and



"Could you describe your order a bit, sir?
—Cook never heard of 'a stack o' wheats' before."

ALAN DUNN: Cartoon drawn for the exhibition, "Speak Their Language," organized by the English-Speaking Union of the United States, on view until May 23 at the Metropolitan Museum of Art in New York, and then to be circulated nationally by The American Federation of Arts. Among the other cartoonists who have contributed their work are Peter Arno, Chon Day, Bruce Bairnsfather, Art Young, George Price, William Steig, Richard Decker, Louis Priscilla, Joseph Lee, and Gardner Rea.

tentative experiment, my first recommendation was for the establishment of local Arts Service Councils through which artist, writers, musicians and broadcasters could meet with representatives of local industries, labor unions, war service agencies and other community organizations. At meetings of such councils the representatives of the community can indicate their problems; the artists can suggest possible solution in so far as these lie within the field of the arts—and there are few community problems toward the solution of which the arts cannot contribute.

Apart from immediate war needs, I believe that such Arts Service Councils could provide a starting point for closer integration between the arts and many aspects of modern living. During recent times artists have concerned themselves too exclusively with studio problems. They need fertilizing contact with the preoccupations of humanity, and humanity needs the powers of designing, visualizing, vivifying, which artists alone can provide. Once the artist demonstrates the value of his services to the community and its various institutions, he will have opened up a whole new field of group patronage.

Provision of art at popular prices, preparation of future markets by cooperating in democratic social causes, educating the public in the value of art for life today, and promotion of collective art enterprises—these are four ways in which artists can take practical measures toward "broadening their patronage." Other ways will present themselves as other minds attack the problem. Developments along these lines are in the air as an inevitable result of democracy's will to survive. That being the case, it seems unlikely that artists will become "an anachronism," either now or for a long time to come.

EXHIBITION PAINTINGS AND ETCHINGS by SWEDISH MASTERS

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Through the cooperation of the artists and their dealers important examples of contemporary American art are included in exhibitions circulated by the Federation and available to AFA Chapters for nominal rental fees. For full particulars regarding exhibitions now showing in your region write to

HELEN H. CAMPBELL, *Exhibition Secretary*

THE AMERICAN FEDERATION OF ARTS
Barr Building -:- Washington, D. C.

NEW BOOKS ON ART

American Pioneer Arts and Artists. By Carl W. Drepperd. The Pond-Ekberg Company, Springfield, Mass. 1942. xiv. +172 pages, profusely illustrated. Price, \$4.00.

THIS BOOK PRESENTS problems to the reviewer, since its evaluation involves a conflict of standards. If it is to be regarded as a work of scholarship—and on the blurb the publishers call it “a definitive work”—it cannot be praised. Careless errors of fact abound; the author is ignorant of much of the best work done in the field; he substitutes inspiration for investigation and a delight in his own cleverness for the ascetic regimen of research. This is an unsound book certainly, and we need not be surprised that profound scholars in the field of American art have not received it with any great enthusiasm.

Yet, regarded as journalism, *American Pioneer Arts and Artists* has its merits. The author is not a scholar, but a collector and enthusiast. Hearing the usual talk about American primitives, he became annoyed, we gather, with such highflown esthetic conclusions as that the work of America's humbler artists was fundamentally intellectual, other-worldly, and abstract. By using his own two eyes, he recognized that the primitives were more often than not concerned with a literal, unself-conscious rendering of their environment. Here, he felt rightly, was a fact that ought to be stated, and he put it down in his book.

He was further annoyed by the belief of the critics that the primitive artists were unschooled children of nature, painting the bright primeval images that trail their clouds of glory through naive minds—that they were entirely divorced from art instruction of any kind. A collector of books as well as pictures, Mr. Drepperd began picking up manuals that offered to teach the masses how to paint, and soon he was looking through the records to follow the trails of itinerant art instructors. The result was a bibliography of the innumerable drawing books available to Americans before 1865, and also a chapter proving that a large number of art schools flourished in every eighteenth and nineteenth century American city of any importance. It is true that the bibliography is couched in a form whose inconsistency makes trained bibliographers shudder; it is true that the chapter on drawing schools is not innocent of mistakes; yet the fact remains that Mr. Drepperd has stated verities which have hitherto been neglected by writers on American primitive painting. In this he has made a contribution of considerable importance, since until the critics recognize the sources from which American primitive art sprang, little intelligent research can be done in the field.

Because the term “primitive” has long been recognized as inexact, many writers have suggested substitutes; Mr. Drepperd comes up with a new contender which should perhaps be discussed, since despite its inaccuracy it has the catchiness and salespoints of an advertising slogan. He speaks of “American Pioneer Art.” The pictures, he argues, expressed the civilization of the time, and “America was until after the Civil War almost wholly pioneer minded, . . . constantly alert for new and better ways of doing things.” If, as the author states, almost all aspects of American life were pioneering, how can we separate one aspect by calling it “pioneer”? Indeed, the simpler artists did not express the desire for self-improvement that Mr. Drepperd mentions as much as did their academic colleagues, who would be excluded from the classification. In any case, the use of the term might create confusion, since pioneering is usually associated with the first stages of settlement, the very stages least likely to produce art of any sort.

American Pioneer Arts and Artists cannot be recommended as a source-book for facts or consistently sound reasoning, but nonetheless the author blazes some trails down which critics concerned with American primitive art would do well to follow.

—JAMES THOMAS FLEXNER.

Drawing the R. A. F.—Eric Kennington. Introduced by Sir Ronald Storrs. New York, 1942. Oxford University Press. 143 pp. 52 illustrations (4 in color). Price, \$3.00

SINCE THE SUMMER of 1940, when the Royal Air Force acquitted itself in such manner as probably to decide the war's eventual outcome, and won from Churchill the tribute, “Never have so many owed so much to so few,” the world has had unbounded admiration for these men who in earlier eras would have inspired epics akin to the *Iliad*, *Beowulf* and *Morte d'Arthur*. The Royal Air Force already seems legendary to many of us.

These straightforward, masculine portrait drawings in pastel by Eric Kennington (reproduced in photogravure) remind us that the individual aviators are human beings very like the rest of us. The portraits are utterly frank, unpretentious and natural in pose. They are also remarkably varied in view of the essential similarity of portrait heads and half-lengths of men in uniform. The strong individuality of the faces gives one the conviction that they are excellent likenesses, in many instances truthful to the point of harshness. There is no softening of a sharp nose, a prognathous jaw, or close-set eyes. At the same time, the “gallery” seems to be symbolic of British young manhood, as the men's physiognomies are in not a few cases, typical of our mental concepts of British appearance and expression.

Each plate is accompanied by a paragraph of biographical data: birth, education, service, etc. and in addition, a sentence or two (giving information) of startlingly informal character, such as one chap's talent in playing the mouth organ, another's reputation for never having any cigarettes, and a third's being known to his friends as “Wom-Wom.”

Sir Ronald Storrs' biographical introduction deals with Kennington, who distinguished himself in World War I both as a soldier and a war artist who made a superb pictorial record. His reputation increased in the 1920s when he became associated with Lawrence of Arabia, and made a magnificent series of portraits of Arabs to illustrate “Revolt in the Desert.”

One hopes, with Sir Ronald, that this third collection of historic portraits by Kennington, will be kept intact, and not suffer the fate of the first two, which have been irrecoverably dispersed by individual sale and gift.

—FLORENCE S. BERRYMAN

The Roots of American Culture. By Constance Rourke. New York. Harcourt, Brace and Co. 1942. \$3.00.

THIS IS A DEEPLY significant book for American art. It contains thanks to the selection of Mr. Van Wyck Brooks from the late Miss Rourke's unpublished manuscripts, a reflection of nearly every facet of her special genius: her interest in oratory, theatricals, literature, folklore, and art; more particularly her interest in the appearance of these manifestations on the western frontier in the last century; and her interest in the rich veins of American expression that have remained concealed from the library and gallery scholar—these are the special characteristics of Miss Rourke's work that distinguish its bouquet. In her chosen field she stood unequalled, and in American criticism and the study of our civilization her contribution was unique.

Readers of this MAGAZINE may remember the concluding essay (one of the two in this collection that have been printed before) which appeared in 1935, “American Art: A Possible Future.” It came at a time when we were still groping for words and explanations for that native, and at the time nationalistic, upsurge in painting and sculpture. With a sure knife she separated the dead from the living, the true from the false, the good from the bad. Re-reading it now, nearly eight years later, its sureness and clarity

are still valued. Reading it now, in company with the other essays in this book, one sees that this was no sudden flash of insight; one sees instead how gradually these ideas had been matured from widely diverse studies in some of the most rewarding and neglected aspects of our national culture.

The ideas of the concluding essay are reinforced in the opening chapter from which the volume derives its title, and which considers the same fundamental question: what is American in American art? I venture to assert that many texts will be chosen from this essay in future appreciations and criticism of our art, and I wish to affirm its deep comfort and encouragement at this time when demoralization, skepticism and discouragement have shaken the faith of so many artists and creative workers.

FREDERICK GUTHHEIM

Persian Miniatures in the Fogg Museum of Art. By Eric Schroeder. Cambridge, Mass. 1942. Harvard University Press. 179 pages, 34 illustrations. Price, \$5.00.

THIS STORY of Persian book painting had its inception as a catalogue of miniatures in the Fogg Museum, but it outgrew this limited scope to become a general supplement to existing histories. The author, who is Keeper of Islamic Art at the Museum, wanted to supply an introduction to the study of the subject for university students which would be neither too archaeological nor too literary, as were existing histories, in his opinion. In addition, he wished to state his own views which differ in some respects from those expressed in other works.

The collotype plates are accompanied by the usual catalogue material: description, condition, size, probable date, attribution, collections, etc. Of more importance to the lay reader is the series of essays relating each miniature to the life and thought of its period, discussing it from the standpoint of technique, esthetics and pictorial concepts, and commenting on the story or custom illustrated.

The book covers the great period of Persian miniature painting from the fourteenth to the end of the seventeenth century.

—FLORENCE S. BERRYMAN.

LETTERS

To the Editor:

I do not deny that the lack of interest in sculpture is deplorable, but is it not an objective of the Federation to correct that? When an exhibition is organized with the unique sponsorship that the Artists for Victory had, and when it is so widely representative of the work of the whole country, then I think any critic would be happy to bring notice of this fact to his circulation. And even though the exhibit is bad, he can educate the public by attempting to explain why.

Perhaps I am biased, since I am a sculptor.

Respectfully,

CHARLES RUDY.

Ottsville, Pa.

To the Editor:

There is no doubt that Mrs. Whitney made a great contribution to the cause of art in America through the activities of the Whitney Museum. Its closing is a great loss to American art and artists. All credit to her as a patron, and certainly her practice of the art of sculpture made her a more understanding one. However, just to keep the record straight, I wish to express one sculptor's opinion which is at variance with the review published in your February issue.

First let me say that the extra space devoted to sculpture in the recent issues of your MAGAZINE is commendable, for in general, sculpture has been the "forgotten art". Perhaps the public has greater difficulty in appreciating the qualities of sculpture as com-

"New Frontiers in American Painting" by Samuel M. Kootz

is the most provocative statement yet made on our native work. This timely book makes fresh appraisals of progressive trends and aggressively attacks our reactionary forces. With 89 reproductions—16 in *full color*—it does a stimulating job that will make it the most discussed art book of the year. Get your first edition at your bookseller's. Price \$5.00.

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WAR AND EDUCATION

In the midst of war this is an attempt to appraise education as it has been, is, and might be—to explain how the abstractions "war" and "education", so much in people's minds, cover a multitude of sins.

Evidence is presented that our education leaves us without understanding and without emotional control. Without our present systems of education would it be possible to have our present systems of wars?

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512 pp, black vellum, 6 x 9, \$4.00

PRIVATE SCHOOLS

The 27th edition of this well known Handbook, ready in May, \$6.00, reviews the educational year and lists or critically describes over 3000 schools.

Circulars and Table of Contents on Request

PORTER SARGENT, 11 Beacon St., Boston

pared to painting, since it is basically a more abstract and formal expression, less pictorial in its very nature.

My quarrel with Mrs. Whitney's sculpture is primarily that it was conceived pictorially with emphasis on the anecdote. No doubt, she learned her lesson well in the anatomy class, and her command of the craft of modeling is impressive. However, the lack of formal plastic architecture in most of her work leaves it short of true sculptural expression. This is most true of the series of war subjects which seem, at most, sketches of an observed scene. Certainly the artist should keep his eyes open for every suggestion from the activities of the world he lives in. However, the role of sculpture is to imprint into a permanent material such as bronze or stone the spirit of these activities not their outward details. In order to accomplish this the impression must be transformed through the artist's imagination into qualities inherent in the materials worked. The formal qualities of shape must be selected and arranged to express the idea. A reporting of the realistic details of the incident will never recreate the essence of that experience any more than a stuffed buffalo can compare with the cave man's drawing of the animal as a recreating of the essence of power and brute strength on the charge.

It is probably significant that the portraits are the most successful group of Mrs. Whitney's work since their purpose requires more adherence to the model than the symbolic compositions. This dependence on the model permeates all of her work, and thereby misses true plastic expression.

To call the St. Nazaire monument "an expression of creative imagination stamping the worn coin of familiar symbolism with a new brilliant imprint" is more rhetoric than art criticism.

Yours truly,

JOHN BEGG.

18 Minturn Street
Hastings-on-Hudson
New York

To the Editor:

May I compliment you on your publication of the article "War Art From The Bottom Up" by Harry Sternberg, which appeared in your January issue. My compliment refers to the stand which you evidently take in printing the article rather than for the article itself, which was indeed a commendable one.

I am not sure that most readers receive the same emphasis as I did in reading the article, but to me it recognized clearly and courageously that if art is to be vital in the war and after, it must serve and stimulate the mass of common people that make up democracy. Our cold storage fine arts treasures locked tight in museums will have no place in winning the war or winning the peace unless they are brought out in the sunlight and can work in the stream of life of the common people as well as the aesthetic elite.

A democratic art need not be a debased art in any sense of the word. Art is made richer in meaning if it is enjoyed by more people and if it moves them to greater inspiration and to more creative interest.

I am sure that both artist and layman will appreciate your new policy in supporting a broad view of art to fit the Century of the Common Man. I hope you will continue to publish more articles with this broad objective in view.

Sincerely,

VICTOR D'AMICO.

Committee on Art in American Education and Society
Sponsored by The Museum of Modern Art
11 West 53rd St., New York City

We thank Mr. D'Amico, whose active committee sponsored the speech by Jay Deiss which we published in condensed form as Viewpoint last month.—Ed.

ART ON THE AIR

EDITOR'S NOTE: Because this is the first and only directory of its kind, we must ask our readers for help in making it more inclusive. Please send information to Radio Editor, 9 W. 54th St., New York.

NATIONAL

No programs at present. **LIVING ART**, presented from July 7, 1942, to February 23, 1943, by the Columbia Broadcasting System in cooperation with the Metropolitan Museum of Art and the American Federation of Arts, is temporarily off the air.

EAST

New York. "Know Your Museum", Thursdays, 3:30-3:45, P.M., WNYC.

New York City's municipal station makes this time and its services available to all museums in the metropolitan area for talks and discussions of their collections and activities.

Springfield, Mass. "Prize Notebook Contest" of the Museum of Fine Arts, Tuesdays, 10:15-10:30 A.M., WSPR.

Interviews with contest winners. Notebooks consisting of twelve pictures reproduced in the **SUNDAY UNION** and **REPUBLICAN**, accompanied by a fifty-word essay on each, were submitted to the Museum by April 1 to compete for \$30 in war stamps.

Syracuse, New York. "The Weekly Art Chat" of the Museum of Fine Arts, Sundays, 1:45-2:00 P.M., WFBL.

Talks by Director Anna Olmsted varied with interviews and programs presented by affiliated groups such as the Garden Center, Printmakers, Camera Club, and Children's Theater.

MIDWEST

Chicago, Ill. "At the Foot of Adams Street," presented by the Art Institute, every third Saturday, 9:15-9:30 A.M., WMAQ.

Dramatizations of incidents and lives of artists. Program in charge of Katherine Kuh. Written by Richard Durham. Directed by Homer Heck. Actors from Goodman Theater.

St. Louis, Mo. "Art For Your Sake," presented by the City Art Museum, Mondays, 2:00-2:15 P.M., KFUO.

Writes Mrs. Ingram Boyd, Jr., of the Museum's publicity department: The series was inaugurated on Monday, December 7, by Charles Nagel, Jr., the Museum's Acting Director, with a program devoted to the role of art in wartime. Subsequent programs have been devoted to whatever seemed timely and of particular interest in the world of art whether it was a special exhibition at the City Art Museum, or an event of community interest, such as the opening to the public of the Campbell House Museum, a record of Victorian elegance, or whether it was an event of national importance such as the Metropolitan's "Artists for Victory" exhibition, described by John D. Morse recently on **LIVING ART**, the program sponsored by the American Federation of Arts and the Metropolitan Museum. This program was recorded and rebroadcast in the "Art for Your Sake" series in connection with the Museum of Modern Art's "American's, 1942" show then at the St. Louis Museum. Three minutes of the news of the week at the Museum have regularly concluded the programs.

The CBS network and the American Federation of Arts have very kindly allowed the Museum to have recordings made of the **LIVING ART** series and consented to have them rebroadcast on



*Mrs. Ingram Boyd, Jr., of Saint Louis, chatting with Norman Rockwell after a recent **LIVING ART** broadcast from WABC, N.Y.*

a local station not belonging to the CBS chain. This has been a tremendous help in a number of ways. The Federation's **LIVING ART** programs have provided the Museum with a pattern and a standard in a medium that was completely new to it. The programs also have served as a backlog to rely on in case local script writers disappointed us or guest speakers failed to appear. We therefore had time to be more particular in planning our own programs and we could be sure of having an interesting and well composed script to present each week—a very important consideration in trying to build up a new audience.

To date the proportion of recordings to those planned locally has been about one to two, but I feel sure that during the summer months when Museum events are less newsworthy, we shall have opportunity to broadcast our unused back numbers of **LIVING ART**.

Since there was no one on the staff of the Museum who could take over the responsibility of writing weekly scripts, they have been secured in a variety of ways. Some have been written by employees in other radio stations, who were able to work for the Museum in off hours. Others have come from freelance writers. One script, on the Red Cross Show at the Museum during February, was taken over by the Publicity Department of the Local Chapter of the American Red Cross. Now that the word has gone around that the Museum is employing script writers, applications are coming in in sufficient numbers to allow us a wide choice of good writers. A small weekly appropriation of \$15.00, the price of the recording, has made this possible. The radio audience is urged to write in its special requests for future programs.

We try to restrict our scripts to the conversational interview variety and to two or three voices at the most. This type of program seems best suited to the material we have to present. Also it can be produced with a minimum of effort and experience.

SOUTH

Houston, Tex. "Look and Listen," presented by the Museum of Fine Arts, Sundays, 12:45-1:00 P.M., KPRC.

Imaginary addresses by famous artists of the past whose names are inscribed on the outside of the building.

WEST

Minneapolis, Minn. "Art Institute of the Air," presented by the Institute of Arts, Saturdays, 10:15-10:30 A.M., WLOL.

Talks, interviews, dramatizations, news broadcasts. Conducted by Mrs. Richard M. Elliott.

San Francisco, Calif. California Palace of the Legion of Honor program, Sundays, 5:15-5:30 P.M., KGBS.

Talks by staff members and guests relating to current exhibitions and activities.

ARTISTS' CALENDAR OF EXHIBITIONS AND COMPETITIONS

EXHIBITIONS

NATIONAL

10TH ANNUAL EXHIBITION OF THE IRVINGTON ART AND MUSEUM ASSOCIATION.

May 2-23. Open to all U. S. artists. Media: oils, water color, sculpture, black and white. Jury. Prizes. Fee \$1.00. Entries due April 24. Miss May E. Baillet, Secy., Irvington Art Museum Association, 1064 Clinton Avenue, Irvington, N. J.

TWENTY-EIGHTH ANNUAL EXHIBITION: YONKERS ART ASSOCIATION

Apr. 28-May 31. *Yonkers Art Association*, Yonkers, N. Y. Open to all artists. Media: oil paintings and sculpture. Jury. Works due April 24. Entry fee for non-members 50¢. James Ross, Secretary, 124 Morris Street, Yonkers, N. Y.

PROFESSIONAL EXHIBITION: WHISTLER'S BIRTHPLACE, LOWELL, MASS.

Open to all professional artists for exhibition during the year. Media: all. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and expenses. John G. Wolcott, Vice-Pres., 236 Fairmount St., Lowell, Mass.

REGIONAL

EAST

MIDDLE ATLANTIC EXHIBITION: MINT MUSEUM OF ART, CHARLOTTE

May, 1943. *Mint Museum of Art*, Charlotte, N. C. Open to all artists in section of Middle Atlantic states. Media: oil, water color, sculpture and prints. Entry cards and work due April 27. Dayrell Korthener, 208 Cherokee Road, Charlotte, N. C.

STATE

EAST

EXHIBITION OF WORK OF NANTUCKET ARTISTS: EASY STREET GALLERY, NANTUCKET

August, 1943. *Easy Street Gallery*, Nantucket, Mass. Media: oil, water color, sculpture, black and white and miniatures. Mrs. Herbert R. Crane, Manager.

9TH ANNUAL EXHIBITION BY ARTISTS OF WESTERN NEW YORK: ALBRIGHT ART GALLERY

Spring, 1943. *Albright Art Gallery*, Buffalo, N. Y. Open to resident artists of Allegany, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe (exclusive of Rochester), Niagara, Ontario, Orleans, Steuben, Wayne, Wyoming and Yates Counties. Media: oil, water color, drawing, pastel, print and sculpture. Jury. Three prizes totaling \$125. Director, Albright Art Gallery.

21ST ANNUAL EXHIBITION: NORTH SHORE ART ASSOCIATION, GLOUCESTER

June, 1943. *North Shore Art Association Galleries*, Gloucester, Mass. Open to members. Media: all. Jury. Cash prizes totaling \$125. Mrs. John E. Holmes, North Shore Art Association.

FIRST BIENNIAL CERAMIC SHOW: THE BUTLER ART INSTITUTE

May 14-June 13. *The Butler Art Institute*, Youngstown, Ohio. Media: ceramics. Prizes totaling \$150. Entry cards due May 2. Works due May 2. Secretary, The Butler Art Institute, Youngstown, Ohio.

EXHIBITION OF WORKS APPERTAINING TO THE WAR OR WORLD CRISIS: PHILADELPHIA WATER COLOR CLUB

May 26-June 20. *Art Alliance*, 251 South 18th Street, Philadelphia, Pa. Open to Members. Media: water colors, pastels, prints or drawings. Jury. Two prizes totaling \$150. Entry blanks due May 20. Works due May 20. Mr. James Kirk Merrick, 2107 Spruce St., Philadelphia.

COMBINED CLUBS SPRING SALON: THE BUTLER ART INSTITUTE

April 16-May 9. *The Butler Art Institute*, 524 Wick Avenue, Youngstown, Ohio. Open to residents and former residents of Youngstown and immediate vicinity. Media: oil and water color. Jury. Prizes. Jean Milligan, Secretary to Director, The Butler Art Institute, Youngstown, O.

MID-WEST

CHICAGO DESIGN IN PRINTING: SOCIETY OF TYPOGRAPHIC ARTS

May 6-29. *Art Center of Chicago*, 32 W. Randolph St., Chicago, Ill. Media: all classifications of printing done during 1942 in Chicago and vicinity. Jury. Certificate awards for each classification. Edward F. Sullivan, 230 N. Michigan Ave., Chicago, Ill.

COMPETITIONS AND FELLOWSHIPS

MURAL DECORATION FOR LIBRARY OF THE MUSEUM OF FINE ARTS, SPRINGFIELD, MASS.

Competition open to all artists including men of the Armed Forces. Award \$4,500 to include complete cost of execution and installation. Work may be completed after the war if winning design submitted by soldier artist. Mural to be executed in oil with mat finish directly on wall or painted on acceptable type of composition board to be mounted on wall. Subject to deal with history of Springfield; or refer to industrial importance of Western Massachusetts section of the Connecticut River Valley. Competition designs to reach Springfield by May 24, 1943.

POSTER COMPETITION: TOM MOONEY LABOR SCHOOL, 678 TURK ST., SAN FRANCISCO, CALIF.

Competition open to all artists. Award \$100 for best original poster design dealing with some phase of war effort. Design must be in color, not over 26" by 36" nor under 14" by 20." War Poster Contest, Tom Mooney Labor School, 678 Turk Street, San Francisco, Calif.

NATIONAL SCHOLASTIC AWARDS FOR STUDENTS

A competition and exhibition of the work of undergraduates in the 7th through the 12th grades of public, parish or private schools in the U. S., possessions and Canada. All art work in any media may be submitted. Prizes given in all classifications. Work accepted to be exhibited in Carnegie Institute Galleries, May 1943. Margaret Whiteman, National Secretary, Scholastic Awards, 220 E. 42nd St., New York City.

THE KATE NEAL KINLEY MEMORIAL FELLOWSHIP, UNIVERSITY OF ILLINOIS

\$1,000 fellowship open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions whose principal or major studies have been in Music, Art, or Architecture. Applicants should not exceed twenty-four years of age on June 1, 1943. Award to be used by the recipient toward defraying the expenses of a year's advanced study of the Fine Arts in America or abroad. Applications should reach the Committee not later than May 1, 1943. Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, Urbana, Ill.

MAY EXHIBITIONS THROUGHOUT AMERICA

This list includes temporary displays. All information is supplied by exhibitors in response to mailed questionnaires.

ALBANY, N. Y. *Institute of History and Art*: 8th Annual Exhibit, Artists of Upper Hudson; to May 30. P. S. A. Salon; May 19-30. Early Potters of Upper Hudson; April.

ALBUQUERQUE, N. M. Univ. of New Mexico; Annual Student Exhibit; to May 15.

ANDOVER, MASS. *Addison Gallery of American Art*: War Cartoons; to May 24.

John Esther Gallery: Ruth Fabyan Textiles; to May 1.

APPLETON, WISC. *Art Gallery*, Lawrence College: Frank Hartley Anderson Pastels "Steelworks at Night"; Martha Marschke Lembke Paintings; to May 4. Students' Exhibition; May 4-31.

ATHENS, O. *Ohio Univ. Gallery*: Faculty School of Painting and Allied Arts; Apr. 22-May 3. Student Annual Spring Exhibition; May 3-31.

ATLANTA, GA. *Atlanta Univ. Exhibition Gallery*: Paintings by Negro Artists of America; to May 10.

High Museum of Art: Jane Peterson Exhibition; May 1-20. Annual School Exhibition; May 21-July 1.

AUSTIN, TEX. *College of Fine Arts*, Univ. of Texas: Animal Kingdom in Modern Art; Apr. 26-May 11.

AUBURN, N. Y. *Cayuga Museum of History and Art*: Paintings and Sculpture by Women Artists; Everett Warner Paintings; April.

BALTIMORE, MD. *Museum of Art*: The Arts in Therapy; to May 9. Canadian Paintings; to May 16. Mrs. Thorne's American Rooms in Miniature; to May 30. Lee Gatch Paintings; to June 13. Flannagan Sculpture; May 21-June 13.

Maryland Institute: Day School Exhibition; Hermann Dahl Paintings; Alpha Rho Tau Sorority Paintings; May. *Walters Art Gallery*: Decorative Arts of China; to Apr. 30. Art of War; opens May 2.

BETHLEHEM, PA. *Lehigh Univ. Art Gallery*: Latin-American Craftwork and Prints; to Apr. 25. Americans 1942; May 3-24.

BINGHAMTON, N. Y. *Museum of Fine Arts*: Regional Exhibition of Drawings & Paintings; April. A. E. R. Vandervelde Paintings; May.

BIRMINGHAM, ALA. *Art Club*: Annual Jury Show; to May 1.

Public Library Art Gallery: Oil, Water Color and Graphic Art Club Exhibition; thru Apr. 30.

BLOOMINGTON, IND. *Art Center*: Modern Am. Paintings; to Apr. 21. Water Colors and Drawings by Pascin; May 7-June 1.

BOSTON, MASS. *Guild of Boston Artists*: Aldro T. Hibbard Paintings; Apr. 26-May 8. General Spring Exhibition by Members; May 12-June 15.

Institute of Modern Art: Art in American Education; Apr. 27-May 18.

Museum of Fine Arts: Arts of Our Allies—England; European and Near Eastern Embroideries; to May 30.

Public Library: Engraved Portraits of Illustrious Men by Jacobus Houbraken; to Apr. 30. Henry Rushbury Dry-points; May.

Vose Galleries: Sheets, Keller, Sample Water Colors; to Apr. 24. F. V. Smith; Apr. 26-May 5. Mary Hoover Aiken; May 17-June 5.

BROOKLYN, N. Y. *Brooklyn Museum*: International Water Color Exhibition; to May 23. War Maps; April 16-May 9. Selections from Print Collection; May 14-July 5.

BUFFALO, N. Y. *Albright Art Gallery*: Realists and Magic Realists; Buffalo Print Club National Show; to May 12. 9th Annual Exhibition by Western N. Y. Artists, May 5-31. Photographic Guild; May 15-31.

BURLINGTON, VT. *Fleming Museum*: Patterer Society of Buffalo, Watercolors and Oils; to Apr. 30. Exhibit of Vermont School Children's Art; May 2-31.

CAMBRIDGE, MASS. *Fogg Museum of Art*: Chinese Porcelains; Chinese Bronze, Ritual Vessels of Shang and Chou Dynasties; Print Exhibition—Impressionism, Post-Impressionism, and Expressionism; to Apr. 30. North Africa interpreted by European Artists 1796-1941; to Apr. 24.

CHAPEL HILL, N. C. *Person Hall Art Gallery*, Univ. of N. C.: Berenice Abbott: Changing New York. 40 Photographs; to May 12. Wartime Housing; May 13-June 3.

CHARLOTTE, N. C. *Mint Museum of Art*: Spring Exhibition; English Silver & Furniture; Cartoons of Army Life; May 1-June 7.

CHICAGO, ILL. *Art Institute of Chicago*: 20th Century French Painting; opening May. 22nd International Exhibition of Water Colors; May 13-Aug. 22. Ming and Ch'ing Chinese Rubbings; to May 30.

Exhibition Galleries, Mandel Brothers: North Shore Art Guild; to May 8. William Gingrich Oils; to Apr. 30.

Findlay Galleries, Inc., 338 S. Michigan Ave.; Stanley Anderson Etchings; Leopold Seyffert Jr. Recent Portraits; to Apr. 30.

Galleries Association, 215 N. Michigan Ave.: Frances F. Dodge and Macena Barton Oil Paintings; May 8-31.

CINCINNATI, O. *Art Museum*: Currier & Ives and American Prints; to May 15.

Taft Museum: American Red Cross Posters; April. Ohio Water Color Society Exhibition; May 2-30.

CLEVELAND, O. *Museum of Art*: 25th Annual Exhibition of Cleveland Artists and Craftsmen, The May Show; Apr. 28-June 6. Latin American Posters; to Apr. 29.

COLORADO SPRINGS, COLO. *Fine Arts Center*: Retrospective Exhibition of Boardman Robinson Paintings, Drawings and Prints; Apr. 15-July 1.

COLUMBUS, O. *Gallery of Fine Arts*: 21st International Water Color Exhibition; Civil War and Frontier Photographs; to Apr. 30. 33rd Annual Exhibition of Columbus Art League; May.

CONCORD, N. H. *State Library*: Scheier Pottery, Durham; to Apr. 30. Lithographs by Ella F. Lillie; May.

COSHOCTON, O. *Johnson-Humrickhouse Museum*: French and British Steel Engravings. 18th and 19th Century; to Apr. 30. 12th Anniversary Dresses of Other Wars; May 8-June 30. Work by High School Art Classes; May.

CONWAY, ARK. *Hendrix College*: Far Eastern Fabrics & Jewelry; May 1-15. Manuscripts & Printing; May 15-31.

DALLAS, TEX. *Museum of Fine Arts*: 14th Annual Allied Arts; to Apr. 25. Photographic Show; to May 9. Bess Heard Prints; Emil Bisstram Prints; to May 2. Camera Club Exhibition; to May 16.

DAVENPORT, IA. *Municipal Art Gallery*: Army Illustrator's Exhibit; to Apr. 27. Emblems of Unity and Freedom; to May 6.

DAYTON, O. *Art Institute*: Birds and Animals in Chinese Art; Institute Alumni; Photographic Show; May 3-30. Dutch Modern Show; Doris Rosenthal; National Snapshot Show; to May 3.

ECATUR, ILL. *Art Institute and Milliken Univ.*: Junior High School Exhibition; Apr. 25-May 9. Exhibition of Saturday Students Classes; May 16-30.

ENVER, COLO. *Art Museum*: The 89th Division, 1917-1943; Jesus Guerrero-Galvan Paintings; May 15-June 15. Art from Fighting China; May 11-June 1. Colorado Mountain Club Photographic Exhibition; May 16-31. Latin-American Prints; May 3-20.

DETROIT, MICH. *Institute of Arts*: Annual Exhibition of American Art; Flannagan Memorial Exhibition; to May 10. Contemporary Americans Annual; Apr. 13-May 10. Our Navy in Action; City Wide Art Exhibition from Public Schools; May 5-31.

DURHAM, N. H. *Univ. of N. H.*: Student Work in the Arts; American Lustre-Ware; May 1-16.

ELGIN, ILL. *Academy Art Gallery*: George Ired Keck Water Colors; to Apr. 30. Exhibition of American Paintings; May 2-30.

ELMIRA, N. Y. *Arnot Art Gallery*: Photographs—British Architecture; to Apr. 25. Jerome Myers Memorial Exhibition (AFA); May 2-June 1.

ESSEX FELLS, N. J. *James R. Marsh Gallery*: N. J. Artists' Paintings & Drawings; to May 1. Water Colors and Wood Engravings by Anne Steele Marsh; May.

EVANSVILLE, IND. *Public Museum*: Prints from Museum Collection; Exhibit arranged by Natural Science Dept.; May 9-31. Prints from Printmakers Guild, Dallas, Tex.; Textiles; to Apr. 30.

FLINT, MICH. *Institute of Arts*: William Steig Drawings & Sculpture; Paintings by Richard Taylor; Lending Gallery of American Art; Apr. 21-May 23.

FORT WAYNE, IND. *Art Museum*: Australian Show; May 12-31.

GREEN BAY, WISC. *Neville Public Museum*: Worth Fighting For; May 2-25.

GREENSBORO, N. C. *Woman's College of Univ. of N. C.*: School Art Exhibit; to Apr. 30. Art Dept. Faculty; May 1-15. Student Exhibition; May 15-30.

HAGERSTOWN, MD. *Washington County Museum of Fine Arts*: Pageantry of European Art; to May 2. Annual Exhibit of Public School Art; May 7-31.

HARTFORD, CONN. *Wadsworth Atheneum*: Independent Painters' Exhibition; May 1-16. "Circus and Merry-go-round Carvings" Water Colors by WPA; May.

HOUSTON, TEX. *Museum of Fine Arts*: Portraits in Houston; to Apr. 25. Public Schools; Museum School of Art; Museum's Free Classes; May 1-16. Carnegie Exhibition of Appreciation of the Arts, May 23-June.

IOWA CITY, IA. *Univ. of Iowa*: Commencement Show; to Apr. 30.

KALAMAZOO, MICH. *Institute of Arts*: Modern French Painters; Margaret Hart Paintings; to May 7. Pictures and Crafts by Public School Children; May 9-31.

KANSAS CITY, MO. *William Rockhill Nelson Gallery of Art*: Emilio Pettorino Paintings; to Apr. 30. Modern Dutch Art; May 2-31. Persian Rugs; May 2-June 31. Chinese Robes; May 2-31.

LAWRENCE, KAN. *Thayer Museum*: Anna Hyatt Hunting Sculpture; Celine Baeckland Paintings; May 1-15. Charles Morgan Prints; Helene Samuel Paintings; May 1-31.

LOS ANGELES, CALIF. *County Museum*: 4th Annual Exhibition, Artists of Los Angeles and Vicinity; to May 2. Rex Brandt Paintings; to Apr. 30.

Dalzell Hatfield Galleries: Figures and Landscapes by Renoir; Loren Barton Watercolors; to Apr. 30. Renoir and Sisley Paintings; Loren Barton Watercolors; May.

Fisher Galleries, Univ. of S. C.: Students' Work from Univ. and Colleges of Los Angeles and Vicinity; to Apr. 21. Prairie Print Makers' Exhibition; Apr. 23-May 10.

Foundation of Western Art: California Crafts Exhibition; Apr. 12-May 1. California Contemporary Painters; May 10-June 19.

Stendahl Galleries: Victor Tischler Paintings; to May 1.

LOUISVILLE, KY. *Speed Memorial Museum*: Ayra H. Baird Water Colors of Kentucky Wild Flowers; to Apr. 25.

LOWELL, MASS. *Whistler's Birthplace*: Whistler Guild of Artists; to May 15. Emile Gruppe; May 15-June 30.

MADISON, WIS. *Union Art Gallery*: Emblems of Unity and Freedom; to Apr. 28. University of Wisconsin, Student Show; Apr. 28-May 14. American Points; to Apr. 28. Faculty Show and Rembrandt Etchings; May 16-29.

MANCHESTER, N. H. *Currier Gallery of Art*: American Illustrators; Alison Stilwell Water Colors; to Apr. 25. Rugs by American Artists; to Apr. 29. Road to Victory; Photographs of Early Ohio Valley Architecture; May 14-June 4.

MASSILLION, O. *Museum*: Paintings from Grand Central Galleries; Copes and Chasubles from Alida Atwell-Smith Collection; May.

MEMPHIS, TENN. *Brooks Memorial Art Gallery*: 23rd Annual Southern States Art League; to Apr. 27. Latin American Colonial & Pre-Columbian Art; Contemporary Latin American Paintings; Sculpture by Marina Nunes Del Prado (AFA); May 5-June 27.

MIDDLETON, CONN. *Wesleyan University*: Painting with Light; to Apr. 27. Art Work by Students; May 1-23. Enjoyment of Prints; May 23-June 30.

MILWAUKEE, WISC. *Art Institute*: 30th Annual of Wisconsin Art; to May 2. Artist in the War Effort; May.

Chapman Memorial Library: Prints by National Association of Women Artists; to Apr. 24. Current Work of Painting Class of Milwaukee-Downer College; Apr. 24-30.

MINNEAPOLIS, MINN. *Institute of Arts*: Imperial Robes and Textiles of the Chinese Court; to June 15.

MINNEAPOLIS, MINN. *University Gallery*: 53rd Annual of American Paintings; to May 16. Camouflage Exhibi-

tion; War Posters Today; May 1-22. 9th Annual Student Show; May 20-June 15. Visual and Non-Visual Art; May 24-June 11.

MONTCLAIR, N. J. *Art Museum*: Work done in Children's Classes; May 2-16. Georgina Klitzing Paintings; May 2-30. Salons of Photography; May 23-June 25.

MUSKEGON, MICH. *Hackley Art Gallery*: National Snapshots Awards; May 2-30.

Artists of Today Gallery: Avery Johnson One Man Show; May 3-16. 2nd Anniversary Group Show Members Work; May 18-29. Fabian Zaccone One Man Show; to May 1.

MUSEUM: American Color Print Society Exhibition; Paintings and Sculpture from Permanent Collection; May. Theaters of War, featuring material from North Africa, Alaska and Islands of South Pacific; thru June.

NEW HAVEN, CONN. *Yale University Art Gallery*: Foreign Area Studies: France, Japan, Latin-America; thru June 1.

NEW LONDON, CONN. *Lyman Allyn Museum*: Public School Exhibition; to Apr. 26. Paintings of Flowers; Apr. 26-May 24. Prints, Paintings by Percy and Grace Albee; British Aircraft; May 15-June 1; Contemporary Etchings and Lithographs; Apr. 15-May 15.

NEW ORLEANS, LA. *Arts and Crafts Club*: Hazel Guggenheim McKinley and the late Lt. Chas. E. McKinley Paintings; to May 8. Members Work; May. Students Work; May 8-31.

Isaac Delgado Museum of Art: Oil Paintings from Southern States League; Water Colors by Phil Dike; to Apr. 28. Handicrafts of Southern Highlands; Exhibition by Junior Members of Art Association; May.

Southern State Art League: 23rd Annual Exhibition; to Apr. 27.

The total attendance of the Detroit Institute of Arts for 1942 was 314,352, an approximate 14% increase over 1941. It is interesting to note that while a decided increase occurred in the permanent galleries' attendance there was a marked decrease in attendance of special exhibitions for which an admission charge was made.

NEW YORK, N. Y. *American British Art Center, Inc.*, 44 W. 56: Art Exhibition by Garment Workers; Apr. 19-May 1.

An American Place: 509 Madison Ave.: Recent Paintings by Georgia O'Keeffe; to May 27.

American Fine Arts Galleries, 215 W. 57: National Assoc. of Women Artists, 51st Annual; American Veterans Society of Artists, 4th Annual; to Apr. 24.

Argent Galleries, 42 W. 57: Compositions with Birds by Berta N. Briggs; to Apr. 24. Salute to Spring by Members of National Association of Women Artists; Apr. 24-June 1.

Arts Antiqua, 32 E. 57: Old Masters & Works of Art; May. *Artists Gallery*, 43 W. 55: Henry Mark Paintings; Apr. 20-May 3. Laura Steig Paintings; May 4-17. Trena Rothstein Sculpture; May 18-31.

Associated American Artists Galleries, 711 5th: Walter Quirt Paintings; thru Apr. 17. Luigi Lucioni Paintings; thru Apr. 30. Paul Burlin Paintings; Apr. 19-May 1. Eugene Ludin Paintings; May 3-May 22. Grant Reynard Paintings; May 24-June 10.

Associated American Artists Galleries, 711 5th: Walter Quirt Paintings; thru Apr. 17. Luigi Lucioni Paintings; thru Apr. 30. Paul Burlin Paintings; Apr. 19-May 1. Eugene Ludin Paintings; May 3-May 22. Grant Reynard Paintings; May 24-June 10.

Avery Library, 1145 Amsterdam Ave.: Architectural Drawings of Richard Upjohn and Richard Michell Upjohn; to May 1.

Babcock Galleries, 38 E. 57: Ernest Lawson Paintings; to May 1.

Barzansky Galleries, 860 Madison: Group Exhibition; May.

Bignou Gallery, Inc., 32 E. 57: Early Chinese and Contemporary French Paintings; Apr. 19-May 29.

Bland Gallery, 45 E. 57: Early American Prints and Paintings; May.

Bonestell Gallery, 743 5th: Contemporary Am. Art; May. *Bonner Art Gallery*, 665 Madison: Old Swedish Masters; May 1-July 1.

Mortimer Brandt Gallery, 50 E. 57: Figures and Nudes, by Francis Chapin; Apr. 26-May 15.

Buchholz Gallery, 32 E. 57: Jacques Lipchitz Recent Work; to May 8.

Brummer Gallery, 110 E. 58: Works of Art; May.

Carroll Carstairs Gallery, 11 E. 57: French and American Contemporary Art; May.

Ralph M. Chait Gallery, 24 E. 58: Chinese Art; May.

Clay Club Gallery, 4 W. 8: Contemporary Sculpture; May.

Collectors of American Art, Inc., 106 E. 57: Group Exhibition; May.

The Comerford Gallery, 32 W. 57: Mezzotints, Aquatints and Water Colors from England; thru April.

Contemporary Arts, 106 E. 57: Stephen Cokas Paintings and Pastels: Burton-Emmett memorial Group Exhibit; May 3-21. Mary D. Coles, Leonard Pytlak and Chris Ritter Water Colors and Gouaches; May 17-June 4.

Cooper Union Museum, Cooper Square and 7th: 18th century Clocks and Watches; May.

Demotte Gallery, 39 E. 51: Old and Modern Masters and Objects of Art; May.

Douthitt Galleries, 9 E. 57: Rose Montgomery Exhibition of Travels thru Norway, Russia, South America; April.

Downtown Gallery, 43 E. 51: Jacob Lawrence Paintings Depicting Life and Death of John Brown; Apr. 20-May 8.

Paul Drey Gallery, 11 E. 57: Paintings by Old and Modern Masters and Objects of Art; May.

Durand-Ruel, Inc., 12 E. 57: 19th and 20th Cent. French Painting; May.

Durlacher Brothers, 11 E. 57: Kurt Seligmann Paintings and Drawings; thru April.

Duveen Brothers, 720 5th: Old Masters and Works of Art; May.

Albert Duveen, 19 E. 57: 18th and 19th Cent. American Art; May.

Ward Eggleston Galleries, 161 W. 57: Contemporary Art; May 1-15. Sporting Subjects; May 17-39.

Eighth Street Gallery, 33 W. 8: Art Fair; May 1-9. Gotham Painters; May 10-31. Catherine Lorillard Wolfe Club Exhibition; thru April 30.

Estelle Newman Gallery, 66 W. 55: Black and White; Apr. 12-30.

Ferargil Galleries, 63 E. 57: James N. Rosenberg Paintings; American Sculpture; Apr. 26-May 9. Arthur B. Davies Paintings and Water Colors; May 9-June 1.

Findlay Galleries, Inc., 724 5th: English and American Paintings; May.

Forty-Seventh Street Gallery, 25 W. 47: Oil Paintings, Water Colors, and Reproductions; May.

Four Sixty Park Ave. Gallery: Contemporary American Art; May.

French Art Galleries, Inc., 51 E. 57: Modern French Paintings; May.

Galerie St. Etienne, 46 W. 57: Oskar Kokoschka; to Apr. 24. Josephine Joy; Apr. 28-May 22.

Gallery of Modern Art, 18 E. 57: Helen Ratkai Paintings; May.

Grand Central Art Galleries, 15 Vanderbilt Ave.: Birds and Flowers and Spring Paintings by Jessie Arms Botke; to Apr. 24.

Arthur H. Harlow and Co., 42 E. 57: Fine Prints by Old and Modern Masters; May.

Heeramanek Galleries, 724 5th: Oriental Art; May.

Historical Society, 170 Central Park W.: Portraits by Pirie MacDonald; Etchings, Water Colors and Drawings of N.Y.C. by F. Lee Hunter; Development of N.Y.C. 1783-1898; to July 31.

Kelekin Galleries, 20 E. 57: Egyptian, Greek, Persian Objects of Art; May.

Kennedy & Co., 785 5th: Victoria Huston Huntley Paintings and Prints; Apr. 15-May 15. Contemporary American Printmakers and Water Colors; May.

Kleeman Galleries, 65 E. 57: Contemporary American Art; May.

M. Knoedler & Co., 14 E. 57: Portraits by Salvador Dali; Apr. 14-May 5. Inna Garsoian Paintings; May 10-29.

Koester Gallery, 65 E. 57: Old Masters; May.

Kraushaar Galleries, 730 5th: Iver Rose Paintings; John Koch Paintings; Apr. 19-May 8. Water Colors by American Artists; May 17-June 26.

John Levy, 11 E. 57: Old Masters; May.

Lilienfeld, 21 E. 57: Old and Modern Masters; May.

Macbeth Galleries, 11 E. 57: Contemporary American Artists Oils and Water Colors; May 3-28.

Metropolitan Museum, 82nd and 5th: Greek Island Embroideries; Apr. 3-May 16. Contemporary American Paintings; Apr. 7-27. Mediaeval Theatre Arts (The Cloisters); Apr. 17-June 30. Prints by Bruegel; Shaker Craftsmanship; to Apr. 30. Speak Their Language; to May 31. Old and Modern Prints; May.

Metropolitan Museum of Art Junior Museum: Peoples of the World, Ancient and Modern Greece; opening Apr. 3. Favorite Pictures; opening Apr. 17.

Midtown Galleries, 605 Madison: Gladys Rockmore Davis Paintings; Apr. 19-May 8. Herbert Ferber Sculpture & Drawings; May 10-29.

Milch Galleries, 108 W. 57: John Whorf Recent Water Colors; thru April. Childe Hassam Paintings; Apr. 26-May 15.

Montross Gallery, 785 5th: Contemporary American Painting; May.

Morton Galleries, 130 W. 57: Group Show; Apr. 19-30.

Museum of City of N. Y., 5th and 103rd: "The Theatre Through the Camera of Carl Van Vechten"; thru May 31. "Wish You Were Here Post Card Views of N. Y.": Mar. 25-May 3. "Posters of the Allies—World War I"; to May 1.

Museum of Costume Art, 605 5th: Masks from Collection of Kenneth Macgowan; thru April.

Museum of Modern Art: Latin-American Art; to May 9. Spanish American Art of the Southwest; Apr. 28-June 13.

Museum of Non-Objective Painting, 24 E. 54: 3rd Group Exhibition; Thru June 15.

J. B. Neumann, 41 E. 57: Modern Art, Old Masters with Modern Character, santos of New Mexico, Thomas Rowlandson Colored Etchings, Rodolphe Breskin Graphic Work; May.

New Art Circle, 41 E. 57: Group Show Old & New; May.

Newhouse Galleries, Inc., 15 E. 57: Old Masters; May.

Estelle Newman Gallery, 66 W. 55: Contemporary American Art; May.

Nicholas Acquavella, 38 E. 57: Old Masters; May.

Nierendorf Gallery, 53 E. 57: Modern Art; May.

Norte Gallery, 61 E. 57: Cuban Paintings; May.

Number 10 Gallery, 19 E. 56: Contemporary American Art; May.

James St. L. O'Toole, 24 E. 64: Isabella Markell Paintings, Water Colors, Prints; to May 15.

Passe doit Gallery, 121 E. 58; Elizabeth Lapinere Paintings; to Apr. 24. Eugene Paul Ullman Paintings; Apr. 26-May 15. Rudolf Jacobi Paintings; May 3-22.

Perls Galleries, Inc., 32 E. 58: Darrel Austin Retrospective; to May 8. Carol Blanchard Paintings; May 10-June 5.

MAY EXHIBITIONS THROUGHOUT AMERICA

Continued

NEW YORK, Continued

Pierre Matisse Gallery, 41 E. 57: "Thirty Years Ago"; to May 1. *Pinacotheca*, 20 W. 58; *Elsa Model*; to May 1. *Boris Wolf*; May 3-15. *Group Show*; May 17-31. *Primitve Arts*, 45 Greenwich Ave.: *Medieval Wrought Iron Sculpture*; May.

F. K. M. Rehn, 683 5th: *Contemporary American Paintings*; May.

Robert-Lee Gallery, 32 W. 57: *Japanese Prints*; May.

Rosenberg Gallery, 16 E. 57: *Abraham Rattner*; May 4-29.

Riverside Museum, 310 Riverside Drive: *American Abstract*

Artists Paintings, Sculpture and Prints; thru April 25.

Associated Artists of N. J. Group Show of Paintings and

Prints; May 11-30.

Sachs Gallery, 65 E. 52: *Old Tools, Old Trades*; thru May.

Schaefer Galleries, 61 E. 57: *Old Master Paintings and*

Drawings; thru May.

Schneider-Gabriel Galleries, 67 E. 57: *Old Masters*; May.

Schoenemann Galleries, Inc., 73 E. 57: *Modern and Old*

Masters; May.

Scott and Foulkes, 745 5th: *Paintings by Old and Modern*

Masters; May.

André Seligmann, 15 E. 57: *The Last Century of Elegance*; thru April. *American Art for Art's Sake*; thru April.

Robert F. Francis Paintings; May 3-31.

Jacques Seligmann, 5 E. 57: *Old Masters and Objets d'Art*; May.

E. & A. Silberman, 32 E. 57: *Paintings by Old and Modern*

Masters and Early Objets of Art; May.

Studio Guild, 130 W. 57: *Master Class of Countess Zichy*, May 3-15. *Alice S. Hawkes and Eleanor B. Humphrey*

Exhibition; May 17-29.

Piero Tozzi, 32 E. 57: *Early Bronzes*; May.

Valentine Gallery, 55 E. 57: *Sculptures by Zadkin*; Apr. 11-May 1.

Vendome Gallery, 23 W. 56: *Contemporary American Art*; May.

Wakefield Gallery, 64 E. 55: *William Johnson*; Apr. 27-May 8. *Jean Laupheimer Paintings*; May 10-22.

Weyhe Gallery, 794 Lexington Ave: *Lithographs by Toussaint-Lautrec*; thru Apr. 30. *New Color Prints by Young*

Americans; May 4-June 30.

Wildenstein & Co., 19 E. 64: *Fashion in Head Dress (1450-1943)*; Apr. 27-May 27.

Willard Gallery, 32 E. 57: *Stanley W. Hayter Prints and*

Plasters; May 4-22.

Howard Young Gallery, 1 E. 57: *Old Masters*; May.

NORFOLK, VA. *Museum of Arts and Sciences*: *Glenna*

Latimer Oil Paintings; thru May 6. *Water Colors by*

William Bostick, Ensign; to Apr. 25.

NORTHAMPTON, MASS. *Smith College Museum of Art*:

Van Gogh's Paintings; to Apr. 22.

NORWICH, CONN. *Slater Memorial Museum*: *War Cartoons and Caricatures*; *Posters of the Allies*; to Apr. 30.

Annual Exhibition of Students' Work; May 21-June 15.

OAKLAND, CALIF. *Mills College Art Gallery*: *Fine Arts*

Instructors; Apr. 18-May 28.

OBERLIN, OH. *Alden Memorial Art Museum*: *Rembrandt*

Etchings; to Apr. 28. *Acquisitions for 1942-43*; May 5-

June 5. *Work by Students*; May 20-June 5.

OKLAHOMA CITY, OKLA. *Art Center*: *War Emergency*

Planning Architectural Exhibit; to Apr. 25. *Contemporary*

Latin-American Paintings; to Apr. 22. *Art Works of*

Students; *Water Colors by J. Earl Taylor*; May 2-22.

Permanent Collection; May.

OLIVET, MICH. *Olivet College*: *Prints by Fantin Latour*; to Apr. 26. *Modern European Masters' Drawings*; Apr. 26-May 10. *Original Drawings by Old Masters*; May 10-24.

Sculpture, Painting and Tapestries by Students; May 24-June 7.

OMAHA, NEB. *Society of Liberal Arts*: *Dali Show*; to May 17. *Lens and Shutter Club American Masters' Show*; May. *Omaha Camera Club Exhibit*; to May 3.

OSHKOSH, WISC. *Public Museum*: *The Art of Children*; to Apr. 30. *Charles D. Gibson Exhibit*; May 1-28.

OXFORD, MISS. *Mary Buie Museum*: 30 *Audubon Prints*; Dr. Marion Souchon Paintings; to May 1. *Brown, Bevin*

Paintings; May 1-28.

PARKERSBURG, W. VA. *Fine Arts Center*: 5th Annual

Exhibition Oils and Water Colors; *Works selected by*

William M. Milliken; to May 8.

PEORIA, ILL. *Public Library*: *Juanita M. Jamison Paintings*; to Apr. 30. *Popular Photography*; May 3-17.

PHILADELPHIA, PA. *American Swedish Historical Mu-*

seum: *Exhibition of Zorn Etchings*; *Old Swedish and*

Norwegian Silver; *Contemporary Swedish China*; May.

Art Alliance: *The Arts of the Book in U. S.*; *Prints by*

Young Printmakers; *SCRAPIcature by Lou Hirshman*; to

Apr. 25. *America Entertains Informally in War Times by*

Gordon and Schenker, Inc. to May 9. *Oils by Rachel*

Cartledge; *Franz Bernheimer Water Colors*; *Dong King-*

man Water Colors; to May 23. *Elizabeth Page Paintings*;

Jack Blankensee Drawings; Apr. 24-May 14. *Weavings*

and Textiles by Kathryn Wellman; *Oils by Van Gogh*;

Town and Country Prints; Apr. 27-May 23. *Phila. Water*

Color Club Members Show; May 25-June 20.

Newman Galleries: *Peter Fingesten Recent Sculpture*; to

Apr. 23.

Pennsylvania Academy of the Fine Arts: *The Intern-*

American Photographic Salon; to Apr. 30. *Drawings and*

Water Colors of Naval Defense by Vernon Howe Bailey; to

May 2.

PITTSBURGH, PA. *Carnegie Institute Dept. of Fine Arts*:

Ancestral Sources of Modern Painting; to May 6. *National*

High School Art Exhibition; May 9-29. *Brazil Builds*; May 15-June 5. *Roy Hilton Paintings*; May 13-

June 20.

University of Pittsburgh Département of Fine Arts: *Oriental*

Pottery; thru April.

PITTSFIELD, MASS. *Berkshire Museum*: *George H. Deni-*

son Paintings; *Arthur Palme Photographs*; thru April.

Thomas Curtis Paintings; *Photographs by William*

Plouffe; May 3-31.

PORTLAND, ORE. *Art Museum*: *The Soviet People at*

War; thru May 9.

POUGHKEEPSIE, N. Y. *Vassar College*: *What is a Build-*

ing; May 1-24. *Eight Modern Sculptor*; May 9-30.

"The Migration of the Negro Panels" by Jacob Lawrence

Blown Glass Figures by Sam Gisnet; opening Apr. 1.

Leonardo, the First Modern; opening Apr. 19; *Re-*

spective Exhibition of Paintings & Drawings by Charles

Dana Gibson; opening Apr. 23.

SANTA BARBARA, CALIF. *Museum of Art*: *Russe-*

Cowles; Apr. 15-June 1. *Della Shull Thompson*, *Willia*

Hestal; thru April. *Mary Halliday*, *Ross Santee*; *Ma*

Paul Clemens; to May 15.

SARATOGA SPRINGS, N. Y. *Skidmore College*: *Job*

McClellan Drawings & Prints; Apr. 21-May 3. *Annu-*

al Exhibition of Student Work; May 8-31.

SEATTLE, WASH. *Art Museum*: 15th Annual Exhibi-

tion of Northwest Printmakers; *Jacob Elshin Paintings*

Murals; *Northwest Indian Exhibition Women Painters*

Washington Craft Show; thru May 2. 15th-18th Cen-

Tapestries; *Drawings by Corrado Cagli*; *Ship Models*; *A*

of China; May 5-June 6.

SEWANEE, TENN. *Art Gallery*: *Contemporary Weste*

Artists (AFA); thru Apr. 28.

SHREVEPORT, LA. *Art Club*: *Acadian Arts & Craft*

May 6-31.

SOUTH HADLEY, MASS. *Mt. Holyoke College*: *Conte-*

porary Latin American Art; to Apr. 22. *Four Centuri*

of Housing in New England; April. *Karl Zerbe Painting*

May 1-27.

SPRINGFIELD, ILL. *Art Association*: *Annual Student*

Show; *May. State Museum*: *Mexican Arts & Crafts*; May 30. *Floral Paintings by Jane Peterson*; April.

SPRINGFIELD, MASS. *Museum of Fine Arts*: *Spring*

Purchase Exhibition; *Art League Non Jury Exhibi-*

tion to May 22. Our Navy in Action (photographs); May

June 5. *Notebooks from Prize Notebook Competition*

May 2-15.

George Walter Vincent Smith Art Gallery: *Russian Art*; Apr. 18. *Army P-39 Airacobras*; Apr. 20-May 4. *Arm*

Paintings by Donald Reichert; to May 4. *Cavalcade*

the Air; Apr. 21-May 4.

SPRINGFIELD, MO. *Art Museum*: *Anna Hyatt Hun-*

ton Animal Sculpture; May. *Celine Baekeland Painting*

May 8-30. 13th Annual Exhibition; April.

ST. LOUIS, MO. *City Art Museum*: *Henri Rousse*

Paintings; to Apr. 26. *Chinese Works of Art in Iro*

French Engraved Portraits; *Robert Nanteuil Portr*

Engravings; April.

ST. PAUL, MINN. *St. Paul Gallery & School of A*

rt: *Student Exhibition*; *Josephine Lutz Water Color Paint*

ings; May.

SYRACUSE, N. Y. *Museum of Fine Arts*: *Art of the Arm*

Forces (AFA); to Apr. 29.

TACOMA, WASH. *Art Association*: *Children's Art*; M

9-23.

TERRE HAUTE, IND. *Swope Art Gallery*: *Prints by*

Contemporary Americans; April.

TOLEDO, O. *Museum of Art*: 25th Annual Exhibition

Toledo Artists; 4th Toledo.

TOPEKA, KANS. *Mulvane Art Museum*: *Lines That Liv*

New Oils and Prints in Permanent Collections; April.

UNIVERSITY, ALA. *Art Department, Univ. of Alabama*

Shearwater Pottery; to Apr. 30. *Camouflage Slides*; Apr. 26. 13th Annual Student Exhibition; May 1-16.

UTICA, N. Y. *Munson-Williams-Proctor Institute*: *Dra*

tings by Contemporary American Artists; to Apr. 26.

WASHINGTON, D. C. *Arts Club*: *Eugen Weisz Oils a*

Water Colors; to Apr. 30. *Richard Lahey Oils & Reyno*

H. Weidener Prints; May 2-21. *Show by Arts Club Me*

bers; opening May 23.

Corcoran Gallery of Art: 18th Biennial Exhibition of Co

temporary American Oil Paintings; to May 2.

Museum of D. A. R.: *Stitchery & Weaving, Early Ameri*

textiles, etc.; opening May 1.

Whyley Gallery: *New Paintings by Kisling*; to Apr. 3.

George Grosz and Salvador Dali; May 1-8. *Liz Clar*

Paintings; May 9-31.

WELLESLEY, MASS. *Wellesley College Art Museu*

Chinese Ritual Bronzes & Paintings; May.

WESTFIELD, MASS. *Athenaeum*: *Carleton F. Safford E*

hibit of Hand-printed Linens; April.

WEST PALM BEACH, FLA. *Norton Gallery and School*

Art: *Chinese Jade Carvings*; *Educational Exhibiti*

WICHITA, KANS. *Art Association*: *Karl Mattern Wat*

Colors; April. 100 Best Photographs; *Doel Reed Paint*

ings; May.

WILMINGTON, DEL. *Society of Fine Arts*: *Europe*

Rooms in Miniature; *English Pre-Raphaelite Painting*

Howard Pyle Paintings & Pen & Ink Drawings; to May

WORCESTER, MASS. *Art Museum*: 20th Century Po

traits; to Apr. 18.

YOUNGSTOWN, O. *Butler Art Institute*: *Print Sho*

National Assoc. of Women Artists; *Max Weber Painting*

Audubon Bird Prints, Elephant Folio; Apr. 30-May 1.

Combined Clubs Spring Salon; Apr. 16-May 9. *Loc*

Negro Artists Paintings; May 28-June 13. *Work by Sch*

Children & College Students; May 28-June 13.

ZANESVILLE, O. *Art Institute*: *Water Colors of Ver*

zuela; *Bolivian Sculpture (AFA)*; to Apr. 30. *The Shap*

of Things; to May 5. *2nd Annual May Show of Arts*

Crafts; May. *Children's Block Prints (AFA)*; May 7-1



Old Masters in New Settings, by Paul Bry and Schaeffer

Galleries. Ceiling, *Glorification of a Hero*, CARLO CARLONE

(1686-1775); wall, *Expulsion from the Garden*, MICHELE

ROCCA (*1670-1751?*).